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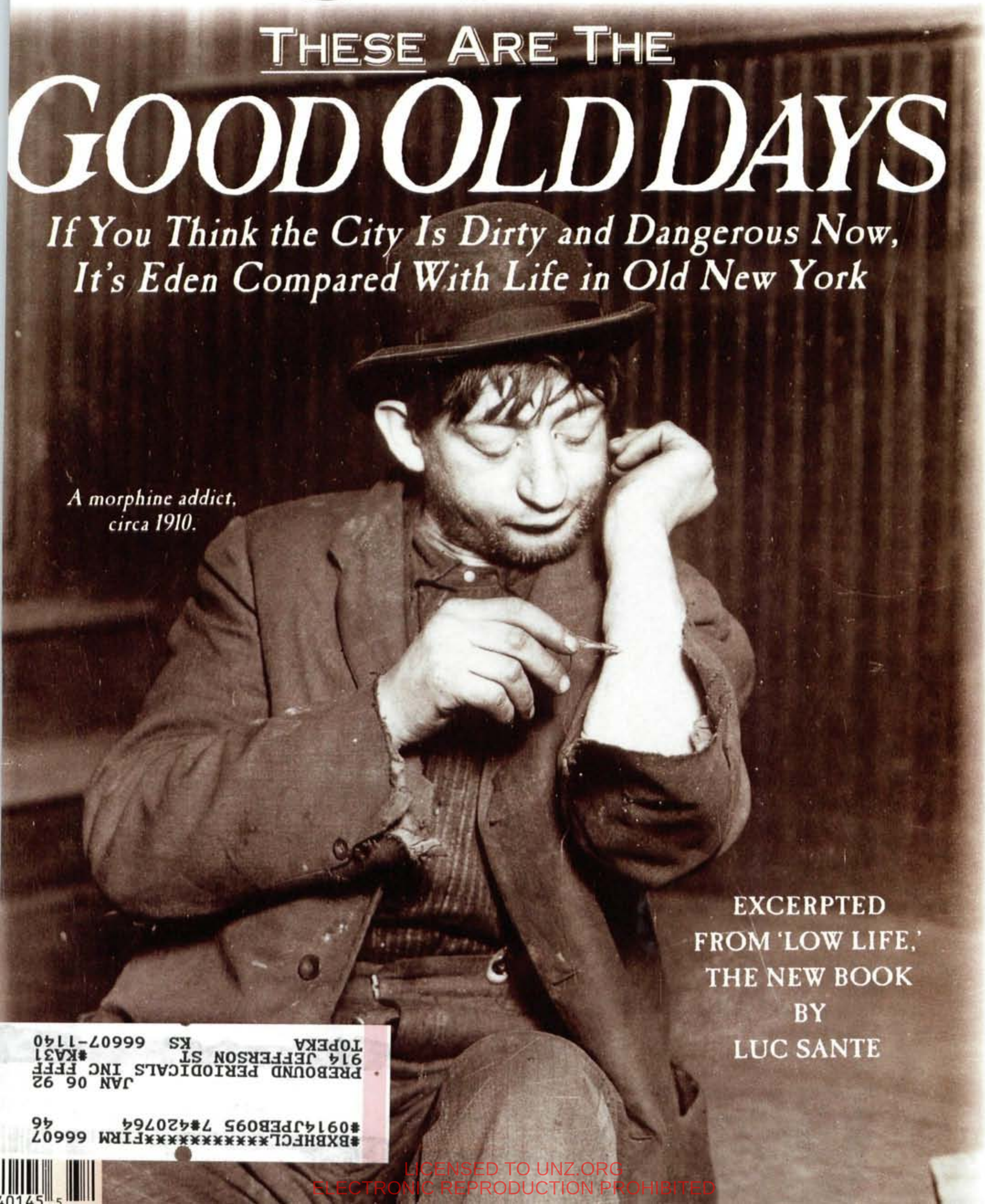
NEW YORK

THESE ARE THE GOOD OLD DAYS

If You Think the City Is Dirty and Dangerous Now, It's Eden Compared With Life in Old New York



A morphine addict, circa 1910.

EXCERPTED FROM 'LOW LIFE,' THE NEW BOOK BY LUC SANTE

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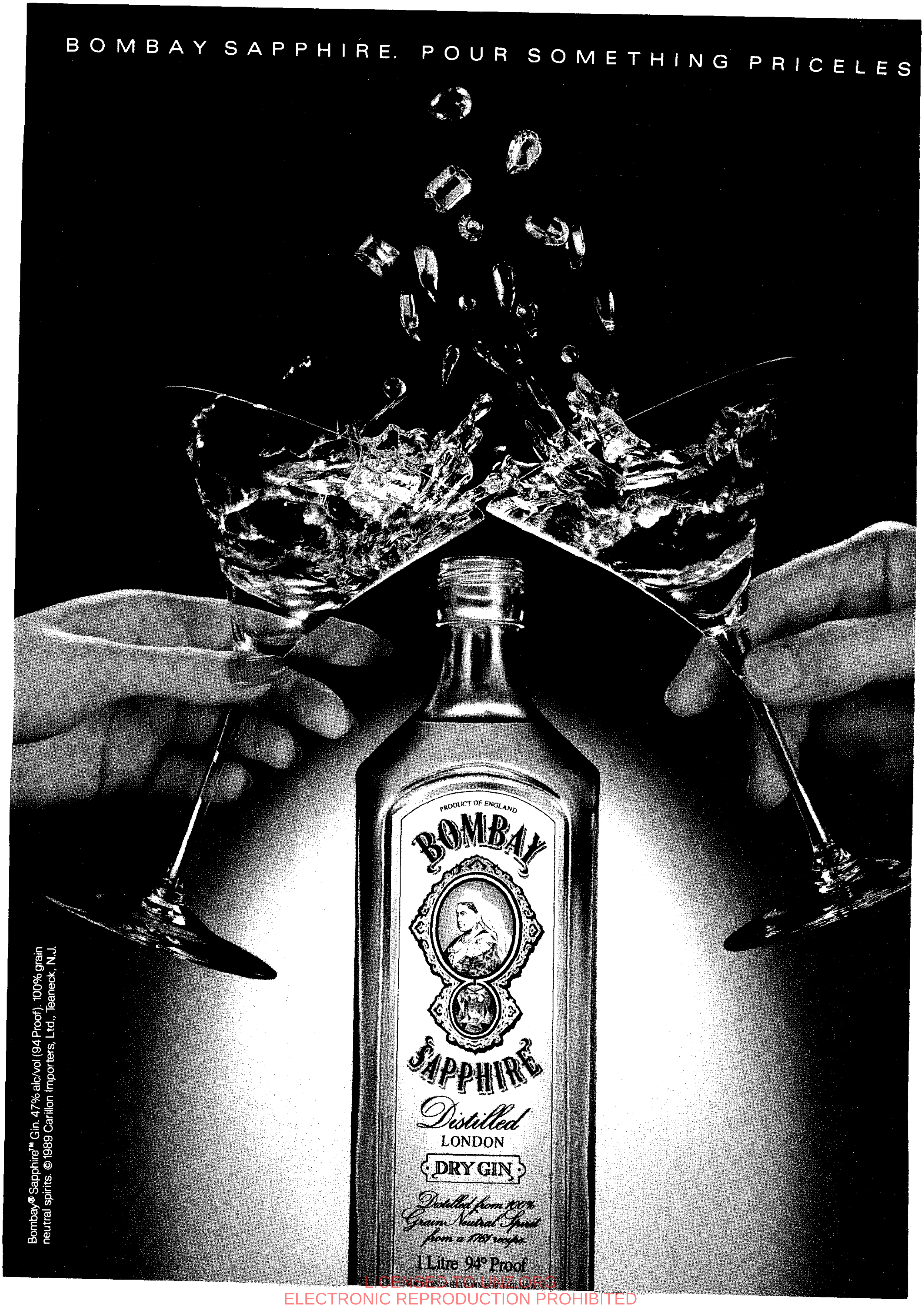

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VOL. 24, NO. 31 AUGUST 12, 1991

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Y LUC SANTE

Hookers and homeless have always been with us; vice and blight are a New York tradition. The city's formative years (1840–1920) were untamed and seedy, a world rich in graft. Sound familiar? In this excerpt from *Low Life* (due in September from Farrar, Straus and Gi-oux), Luc Sante dusts off New York's checkered past. From child gangs to saloon murders (above): Back to the future.

38 Cable in the Court!

BY WARREN BERGER

The big opening number: the trial of William Kennedy Smith (right). In the Florida fuss, the Courtroom Television Network has its first showstopper. Run by the fiery Steven Brill, the 24-hour cable channel shows trials in their entirety, with victims and witnesses part of the soap opera. Can justice survive the cameras?

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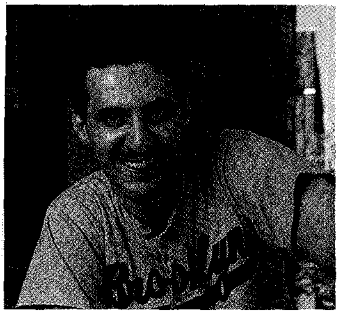
BY PHOEBE HOBAN



He doesn't want to be a movie star. "I'd rather be an actor," John Turturro says. But Turturro, *best* actor at Cannes, may have no choice. Turturro lives in Brooklyn; he plays local boys for Spike Lee. And though earnest and gentle, he makes a great psycho. Now, in the zany *Barton Fink*, his epic scalp goes Hollywood. "He gives his whole heart," says a friend. "His work costs him."

54 Class Action

BY MARILYN WEBB

Shake out the sand—and flex your brain. Brush up on Broadway, take up the banjo. Lure trout or a lover, read crime and read faster. From countless brochures, we've found the hippest fall courses. They meet nights or on weekends; enrollment's a snap. And tuition? A steal.

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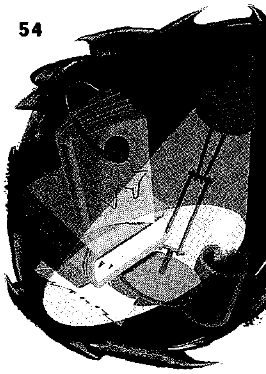

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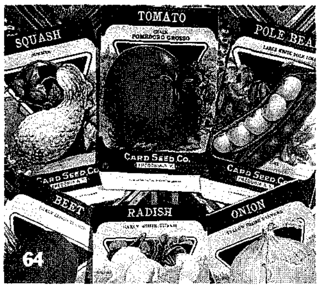

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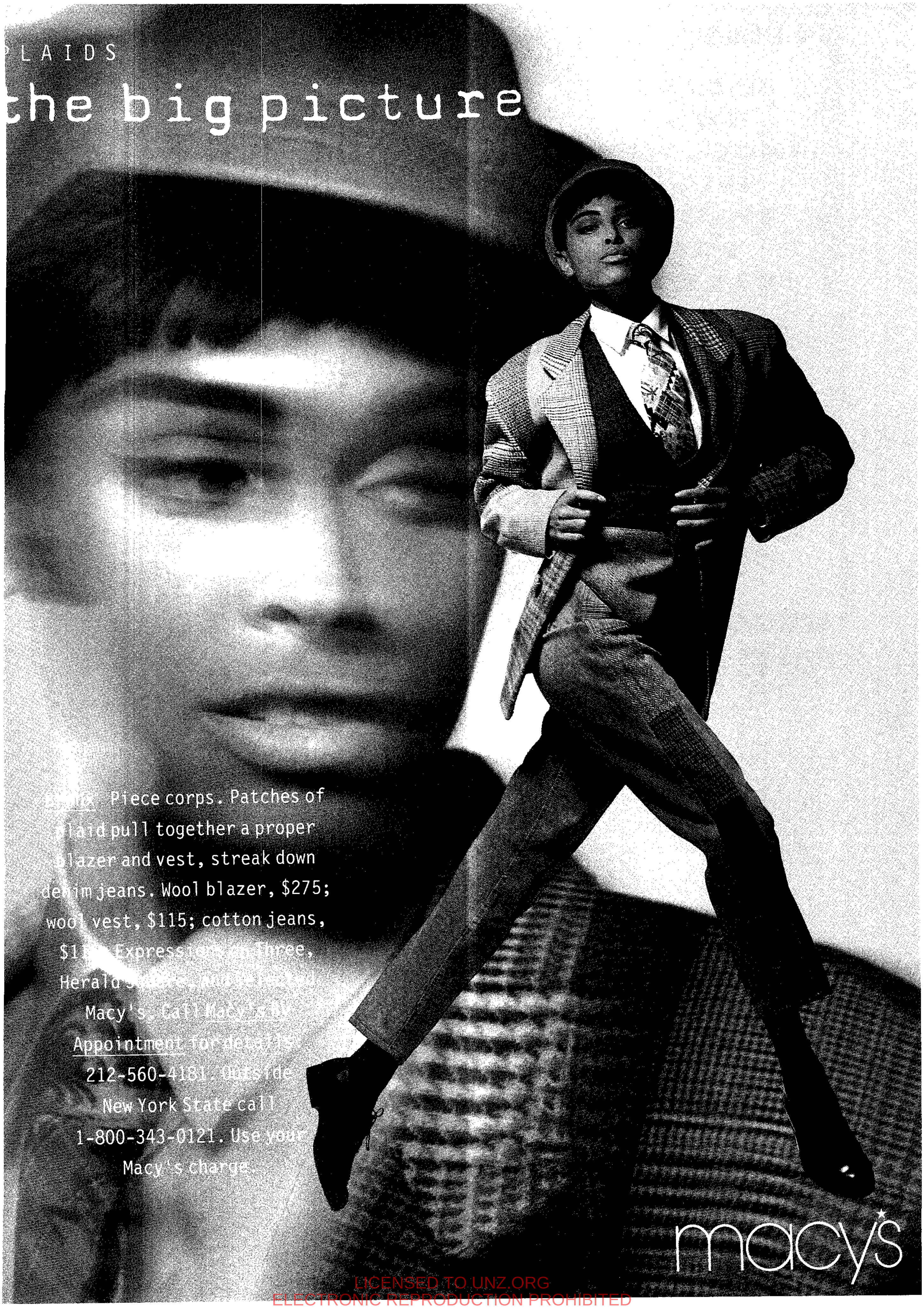

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LETTERS

Leader of the Flak

IN REFERENCE TO JOE KLEIN'S ARTICLE "The Real Deficit: Leadership" [July 22], the *real* deficit is that the city has too many employees who are overpaid and underworked. I have worked for the city for 25 years and am a supervisor of a major department who can't get any work out of my workers. I can't fire them, and the union protects them. Why don't I sign my name, you may ask. I am literally afraid for my life.

Name withheld
Manhattan

IT'S TOO BAD JOE KLEIN APPARENTLY WASN'T around to report on David Dinkins's recent confrontation with Vice-President Dan Quayle at an Association for a Better New York breakfast. It proved to be a notable example of strong mayoral leadership. Before an audience of nearly 1,000, Dinkins outlined for Quayle the plight of America's cities and the federal government's abandoned urban responsibilities. His five-minute disquisition was reasoned, impassioned, eloquent, and unflinching. He won a prolonged ovation from the audience and extracted a promise from Quayle that he would intercede by arranging a meeting with the president. I call that leadership of a high order.

Osborn Elliott
Chairman
Citizens Committee for
New York City
Manhattan

Motor Operandi

BERNICE KANNER'S ARTICLE ON NEW YORK City's traffic agents was most informative—not only for what it reported but also for what was omitted ["Hot Tickets," July 15]. New York's Department of Transportation exhibits enormous concern about ticketing illegally parked vehicles and keeping traffic moving, but seems to do nothing to enforce laws protecting pedestrians. Anyone who has ever served jury duty is aware of the large number of lawsuits in which the plaintiff sustained injuries from being hit by a motor vehicle. How about giving tickets with stiffer penalties to drivers who run red lights, stop in the middle of a crosswalk, or refuse the pedestrian the right of way when turning in to an intersection? As for keeping the traffic moving, why not pass a law restricting large commercial vehicles to loading and delivering between the ho of, say, 10 P.M. and 6 A.M.? A simil ordinance is currently under conside tion in Los Angeles, and Chicago has h such a regulation in operation for seve years.

C. J. Gelfa
Manhatt

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

EVEN WITH BERNICE KANNER'S VERY TEMP rary assistance, the city's Department Transportation has roughly the same fect on the city's vehicular problems as fi ing a water pistol at a conflagratic would. The primary function of this egr gious outfit is clearly the creation of su stantial municipal revenue through t towing of cars. It seems that everyone h his own horror story to relate on the su ject. My car was towed while I was co sulting with an emergency-room doct on the condition of my mother-in-la aged 87, who had just collapsed in a th ater lobby. There had been no signs ind cating my car might be towed in the vici ity where I hurriedly left it. I am happy t report that my mother-in-law is now fin again, but I wish I could say the same f the Department of Transportation.

Robert Hirschfel
Dobbs Ferry, N.Y

From Russia, With Brains

"THE NEW BRAIN TRUST" IS INDEED A PHE nomenon [by Barbara Lovenheim, Jul 22]. The Elaine Kaufman Cultural Cente home of the Lucy Moses School for Musi and Dance and Merkin Concert Hall, ac cepts many musically gifted Russian-émi gré scholarship students. One of them Grigory "Grisha" Tovbis, a violin studen and an eighth-grader at the Allen-Steven son School, participated in the Academi Talent Search sponsored by Johns Hopkins University, in which thirteen-year olds take the same SAT exams given t twelfth-graders. He tied for first prize i the East Coast regional category in mathe matics (with a score of 780) and for firs prize in the state of New York for hi combined mathematics and verbal scores And he's been in this country for only tw years!

Martha Mendelsoh
Manhatta

Rabbit Is Rich

New York MAGAZINE READERS MIGHT HAVE been left with a false impression about *Playboy*'s publishing fortunes and expansion efforts from the "Intelligencer" item "Ailes to Pump Up a Droopy Playboy?" [July 22]. To set the record straight, in a very difficult economic environment, *Playboy* magazine's ad pages and revees are up. Circulation is strong, and ofits for the first nine months have in- eased by 78 percent. On the expansion ont, all of *Playboy*'s new business seg- ents—which include catalogues, art iblications, and entertainment—are ofitable. And we recently announced o exciting new joint ventures. One with Sony/Pace to export the Play- y Jazz Festival around the world, and e other is with Spectradyne, with hich we will be publishing an entertain- ent magazine that will be distributed in tels.

Christie Hefner
Chairman and chief executive officer
Playboy Enterprises, Inc.
Chicago, Ill.

lim Pickings

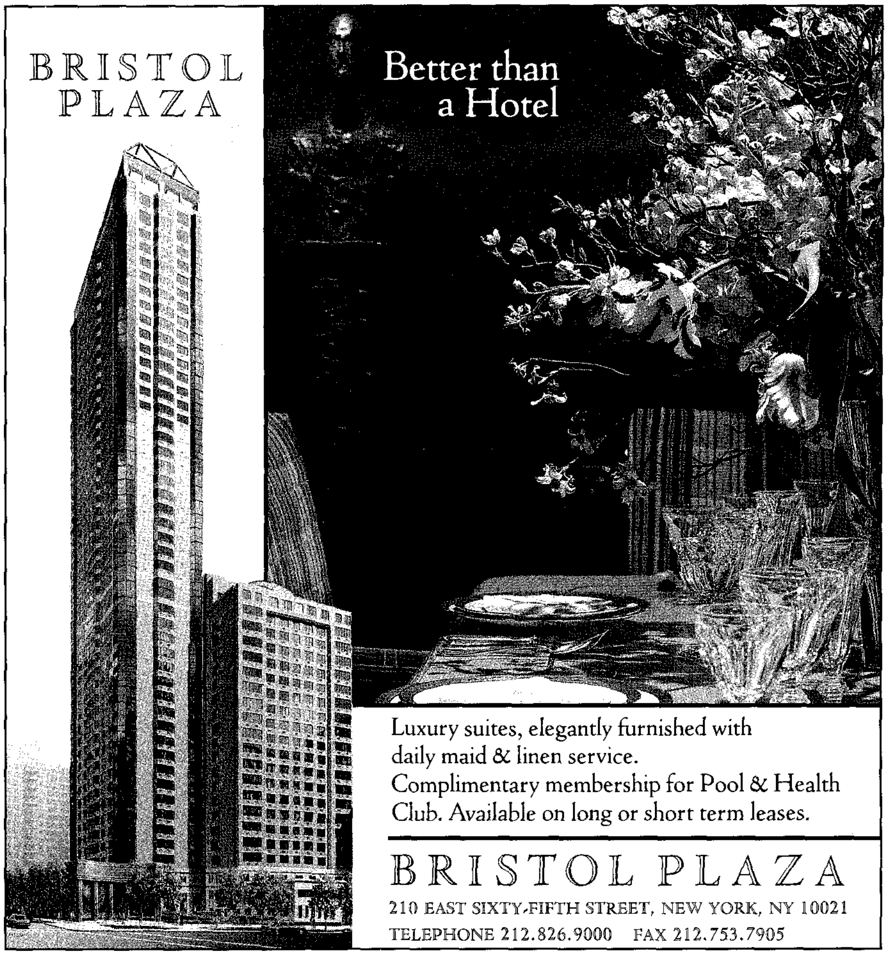
WOULD LIKE TO CORRECT THE STATEMENT ıade in "Intelligencer" concerning the ossibility of Monica Seles's being "shut ut" of the Virginia Slims Championships ecause she would not have played ıough matches to qualify ["*Tonight Von't Play Ball With Seles,*" July 22]. layers qualify for the championships on ıe basis of their Kraft General Foods oint standings. Points are awarded to layers for their performances at more ıan 60 tennis events worldwide, and only ıe top sixteen point finishers can com- ete here. The payout at the champion- hips consists of $1,000,000 in prize ıoney and $2,000,000 in a bonus pool— ll of which goes to the top players who ave fulfilled their minimum tour require- ıents. It is possible for a player to qualify or the championships but not qualify for er entire share of the bonus-pool payout. hough Monica Seles will most certainly ualify for the Virginia Slims Champion- hips (due to her superb performances so ar this year, even without having played Vimbledon), the question is not whether he will be competing at Madison Square arden this November but just how big ıer paycheck will be!

Ella Musolino-Alber
Tournament director
Virginia Slims Championships
Manhattan

orp. de Ballet

ETER MARTINS HAS BEEN A GOOD RAISER OF unds for the New York City Ballet ["The Turning Point," by Michael Gross, June 17]. With Anne Bass behind him, how can ıe miss? But since the loss of George Bal- nchine and Suzanne Farrell, the City Bal- let hasn't been the same. Yes, the compa- ny needs help—*artistically*.

Liz Carpenter
Jacksonville, Fla.



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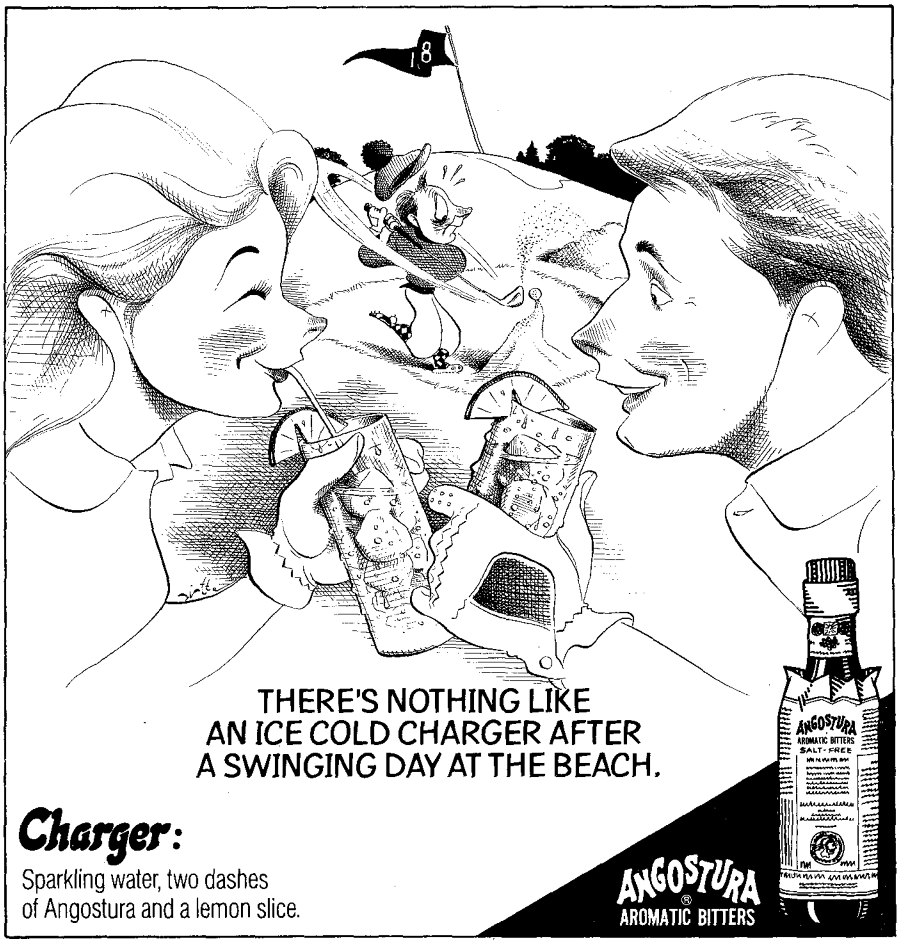

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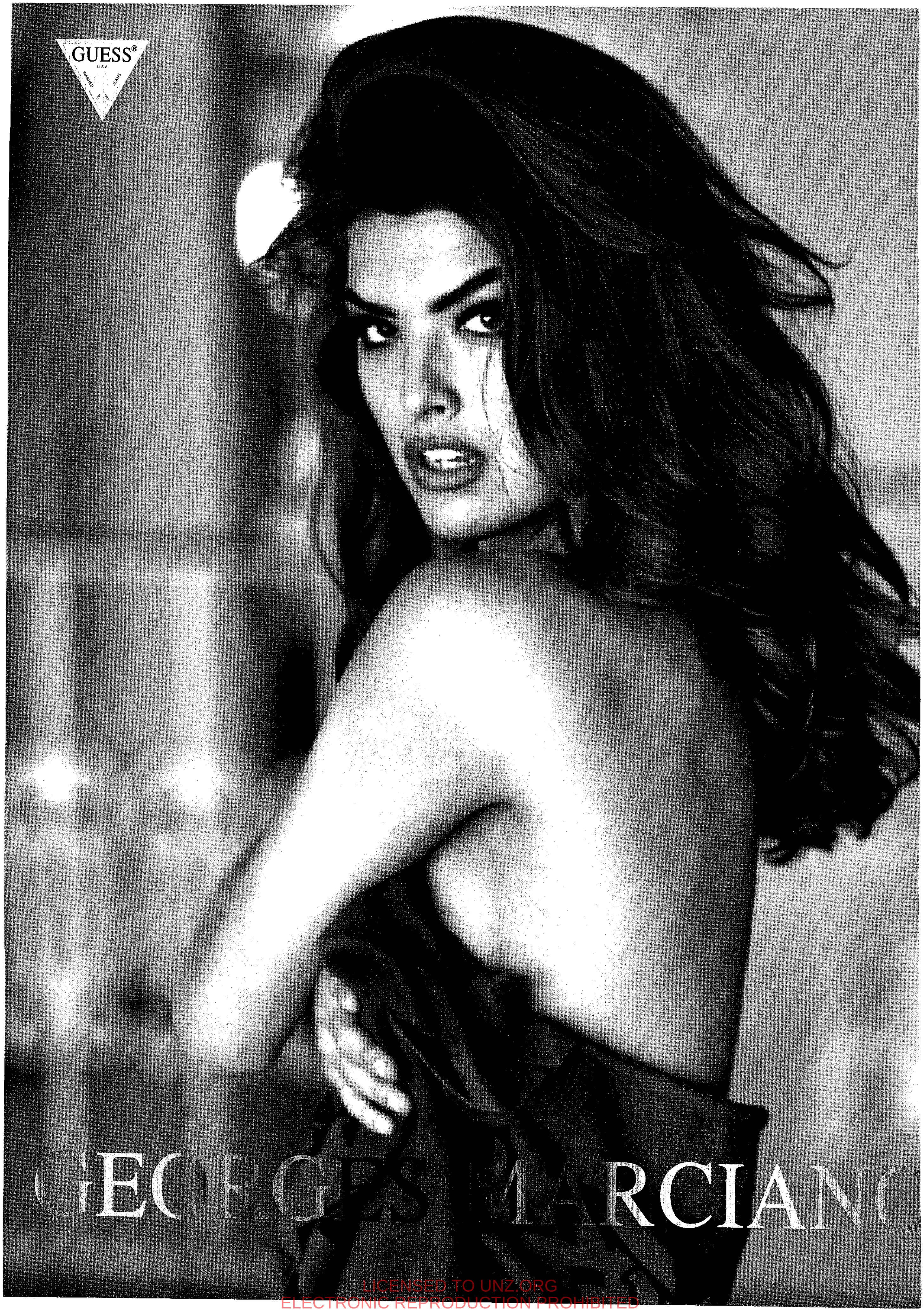
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INTELLIGENCER

BY JEANNETTE WALLS

DAVID'S GOLIATH?...BLOND AMBITION...CRYSTAL PERSUASION...REGARDING BENING

ARTH'S BIG PLANS OR QUEENS D.A.?

hy is David Garth working n a campaign for the Queens istrict attorney? Some politi- l insiders are saying that the igh-profile political consult- nt, who directed three of Ed och's mayoral runs, has rander plans for his candidate, terim Queens D.A. Richard rown. "It's unusual for him to o something quite that local," ays one. Brown, who was ap- ointed by Governor Mario uomo in June after John San- ucci retired, will face former ssemblyman Vincent Nicolosi ext month in the Democratic rimary.

"He's an old friend, and I do hat, unfortunately, for old riends all the time," says arth, who denies talk that e's grooming Brown for a run or mayor in 1993. "I'm not lanning to run Dick for any ther office. I have had the mayor of New York as a client for 20 out of the last 26 years. I think enough is enough."

VYING FOR *VOGUE* COVER: 'NO, NO, ANNETTE'

Annette Bening keeps telling interviewers that her relationship with Warren Beatty is private, but not so long ago, the couple was presented as a *Vogue* cover story—and turned down.

"We're profiling her, and word came in that she wanted the cover," says one staffer. "Everyone was appalled. Someone asked, 'How does this woman see herself?' [*Vogue* editor] Anna Wintour said, 'I'll show you how,' and held up a picture of Annette posing with Warren, mocked up as a cover. She was doing a movie with Warren, but this was before she had announced she was having his baby, and she was still denying that she was involved with him. The picture sure made them look like a couple." Bening's spokeswoman insists that the photographer, not Bening, made the request for the cover. "When *Vogue* asked to do a story on Annette to promote *Bugsy,* we accepted. But we have a cover commitment to another magazine," she says.

"Yes, some pictures came in," says a *Vogue* spokeswoman. "[Wintour's] concern was that *Vogue* does so few celebrity covers and that Annette Bening was still not a big enough star to warrant one."

RABBI RUN: RACING AGAINST RONNIE

Rabbi Leonard Guttman wants to run for secular office. The man who has been called Rudolph Giuliani's liaison for Jewish affairs will challenge Upper West Side city councilwoman Ronnie Eldridge this fall. That district's council seat has traditionally been won by a liberal Democrat.

But Guttman's spokeswoman says the Republican rabbi is undaunted: "He's only 31, but he's very accomplished in both politics and business." She adds that at a recent fund-raiser, Giuliani jokingly offered to be Guttman's liaison for Catholic affairs. "He's very charismatic and articulate, with blond hair and blue eyes," she says, "and he doesn't look at all like what you'd expect a rabbi to look like."

ANOTHER JANKLOW PONDERS PUBLISHING

Angela Janklow Harrington is stepping out on her own. The daughter of literary agent Mort Janklow and a former contributor to *Vanity Fair,* Harrington is talking about starting up a magazine aimed at young readers. "Younger than me," says Harrington, 27. "But not, like, five years old."

Harrington denies talk that Condé Nast chairman Si Newhouse is interested in the project. "It's in the embryonic stages. . . . I haven't discussed it with him," says Harrington. "When I do it, it's going to be great, because I know what I'm doing. I'm hesitant to talk about something until it's in its crystallized form. [I'm] like a scientist. I've got the test tubes gurgling. Until the magic potion goes 'poof,' I feel there's nothing to talk about."

ASSOCIATE EDITOR: DEGEN PENER

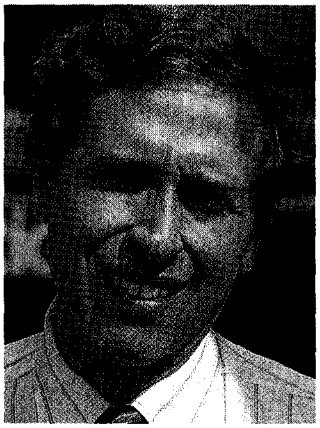
RETRO ACTIVITY AT *ART & ANTIQUES*

National Review publisher Wick Allison is looking into filing a suit against the company that runs *Art & Antiques,* where Allison used to be the publisher and general partner. The magazine is being sold, says a source, and when Allison got wind of the deal, he complained that his share and the shares of the other limited partners have been mismanaged and devalued.

"The magazine is not devalued or mismanaged," says *Art & Antiques* editor Jeffrey Schaire. "The company has been managed better than it ever has been in the past. Whether he's dissatisfied has no relation to the operation of *Art & Antiques.*"

Allison says, "When the complaint is filed, everyone, including Jeff, will see the

DAVID GARTH

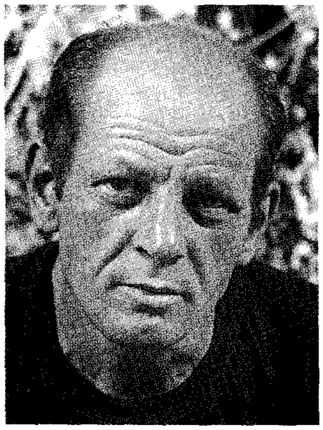


RABBI LEONARD GUTTMAN

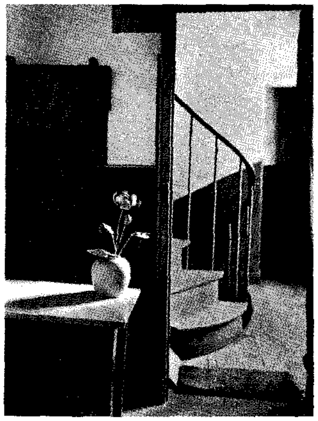
ANGELA JANKLOW HARRINGTON

Photographs: top, Dominique Nabokov/Gamma-Liaison; bottom, Patrick McMullen.

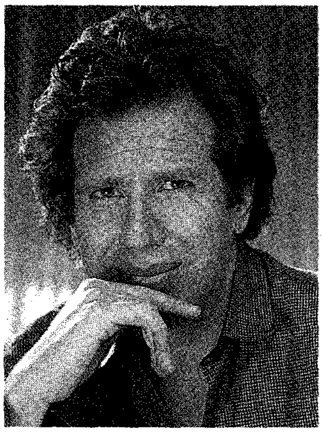
ART DARTS...CAMERA OBSCURA...VOCAL VIXENS?...NO JACKSON ACTION...*TIMES* TA-TA



JACKSON POLLOCK



KERTÉSZ'S *CHEZ MONDRIAN, PARIS* (1926)



GARRY SHANDLING

facts and may want to revise their opinions."

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KERTÉSZ IMAGES IN SHADY AREA

A dispute has arisen over who holds the reproduction rights to the photographs of André Kertész, the Hungarian-born lensman who died in 1985.

The executors of Kertész's estate are taking issue with the French government's claim that it holds copyright to the photos. "What André gave them was the negatives and nothing else," says executor José Fernandez. "André didn't give anything of commercial value to the French people. Now they are saying, 'We have the negatives, and therefore we have the rights.' They are completely wrong."

The French minister of culture could not be reached for comment, but, in letters written to people requesting Kertész material, the government has asserted that it alone can authorize use of the work and must be paid the proper fees. The two sides have not worked out a resolution.

"André always did like to see people fight over him," says his longtime agent, Susan Harder, "but I think he'd turn over in his grave if he knew his reproduction rights were up for grabs."

POLLOCK PUGILISM A THING OF THE PAST

The battling Jackson Pollock biographers are about to make peac In 1989, Jeffrey Potter, author of *To a Violent Grave: An Or Biography of Jackson Pollock,* accused Steven Naifeh and Greg ory White Smith—whose *Jackson Pollock: An American Sag* won a Pulitzer Prize—of plagiarism. Naifeh and Smith sued Po ter for $1 million, charging that he was interfering with a movi deal they had made with producer Keith Barish. Other Polloc scholars have complained that the Naifeh-Smith biography em phasizes pop psychology over solid research.

"No money will be exchanging hands, but Potter agrees tha he will not accuse Naifeh and Smith of having infringed on hi copyright," says Potter's lawyer, Mark Budwig. "This does no prevent him from expressing his personal opinion of the moral ity or scholarly ethics of what they've done." Alex Gigante, Nai feh and Smith's lawyer, adds that Potter has acknowledged tha "prospects would be uncertain for [his] success in any copy right-infringement action."

……

STAMPEDE TO EXIT TURBULENT *TIMES*

When the New York *Times* offered employees a chance to take the money and run, so many staffers wanted to run that the company has had to reconsider.

"Times are tough at the *Times,* both financially and editorially," says one insider. "Lots of people leapt at the chance to get away." Among those who opted for early retirement are arts writer Grace Glueck and retailing reporter Isadore Barmash.

"Yes, the limit was exceeded for our buy-out offer," says a spokeswoman. "But we're not talking about big numbers.' She says no decision has beer made about how to proceed "If we do allow the limit to be exceeded, the next step will be to negotiate with the guild."

……

FORD MODELS TO MOONLIGHT AS 'MODELLS'

Models are known more for their looks than their tonsils, but Ford Models, Inc., and True Blue Records are hoping to cash in on both. True Blue and the agency, whose roster includes Christy Turlington, Rachel Hunter, and Elle Macpherson, are taking a cue from such glamorous "girl groups" as Wilson Phillips and Bananarama and are forming a rock group with three singing models.

The Modells will go on concert tours and continue with their modeling careers, according to Ford executive vice-president Joe Hunter. "We're still in the auditioning stage," says Hunter, who explains that songs will be written for the group by Jeff Barry, who has composed such hits as "Sugar, Sugar" for the Archies and "Be My Baby" for the Ronettes. "We'll be making our decisions in the next couple of weeks. The Modells will be more than singers who just *look* like models." A TV show is also in the works.

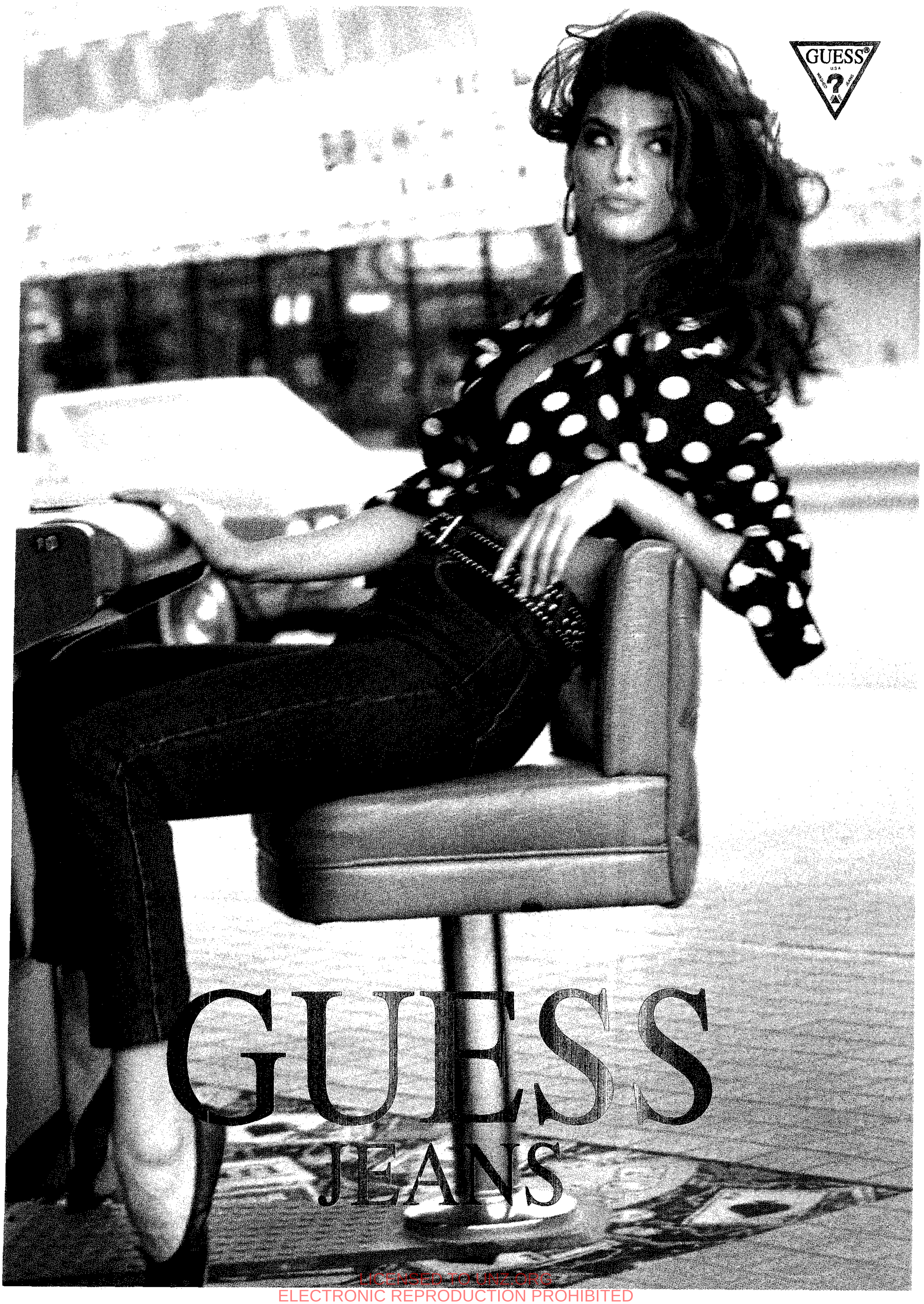
……

NEWS AND NOTES FROM ALL OVER

NEW SHANDLING SHOW: Garry Shandling, whose show was canceled by Fox Television last year, is resurfacing on HBO. Shandling has signed a thirteen-episode contract with the cable company to do a half-hour comedy show beginning early next year. It will be produced by Brad Grey and Bernie Brillstein.

MANO A MAMMARY: The August 12 book party honoring Random House's *Topless* will feature up to a dozen dancers performing—topless—at the Star Club, on West 33rd Street, says editor David Rosenthal. The D. Keith Mano novel is about an Episcopal priest who finds that he's the owner of a bar with semi-nude dancers. Rosenthal says he's not worried about accusations of bad taste: "I think what we're doing is promoting art in a setting conducive to the proper publication of this book."

Photographs: top, Hans Namuth; center, André Kertész; bottom, George Ross/Gamma-Liaison.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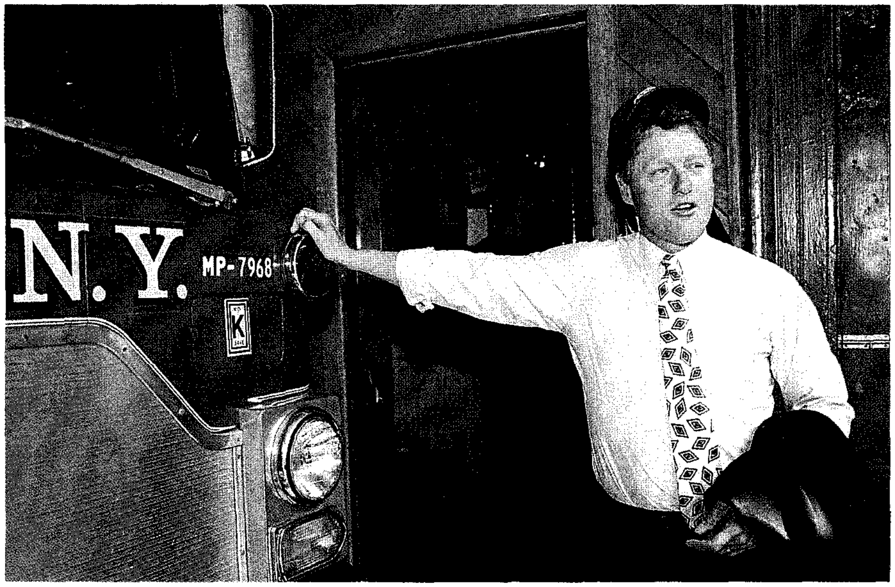


PARADIGM BILL: *The governor visits a firehouse in Brooklyn.*

HERE COMES CLINTON

SEVERAL WEEKS AGO, GOVERNOR BILL CLINTON of Arkansas stole into town under the cover of deep obscurity to try a little presidential politics. He met with the editorial boards of the *Times,* the Wall Street *Journal,* and *Newsweek.* He dined with potential moneybags. He toured a north Brooklyn neighborhood with Congressman Stephen Solarz. "Do you realize," Solarz offered, "that there are almost as many people in Brooklyn as there are in all of Arkansas?"

Right. Well, welcome to the Big Town, Bill—and welcome to the 1992 presidential campaign. Even as Clinton tentatively tested the waters, George Bush was floating along at 70 percent approval in the polls and making history—almost effortlessly, it seemed—creating headlines that devoured the *Times* front page both days Clinton was in town: a new START treaty with the Russians, a Middle East breakthrough with the Syrians.

Clinton, who is just 44, seemed to be running for some office other than the one occupied by George Bush. He was yet another obscure Democrat from another obscure state. He was best known for the unimaginably awful speech he gave in support of Michael Dukakis at the 1988 Democratic Convention. He had zero experience in foreign affairs. He was considered controversial by some within his party for serving as the chairman of the Democratic Leadership Council (DLC), a moderate group that caused a ruckus in May when it didn't invite Jesse Jackson to speak at its annual meeting. And finally, he already was attracting attention from the Media Morals Squad for his unwillingness to answer this era's "Are you now or have you ever . . ." questions—regarding sex and drugs. Serious problems, all.

And yet the message Bill Clinton was selling in New York—and on a trip to Maine several days later—may well be the most creative and compelling offered by a prospective Democratic presidential candidate this year. "Clinton's message is new, young, moderate—there isn't really a label for it yet," says Charles Cook, the Washington political analyst. "He's talking about what average people are concerned about."

Actually, there is a label, but it's obscure: "Bill Clinton is a classic new paradigm liberal," David Osborne wrote in *Laboratories of Democracy,* his book about state government, several years before the term "New Paradigm" was repackaged for Republican use by White House aide Jim Pinkerton. Osborne and Pinkerton are tilling similar fields: The New Paradigm is an activist effort to step past traditional liberal and conservative cant, to "reinvent government" (Osborne's phrase) for the Information Age, by making it less bureaucratic, more flexible, and market-oriented; to use conservative means to achieve progressive ends (Pinkerton's version).

Or, as Clinton put it in his 1985 inaugural: "We must understand that the established dogmas of both national parties are inadequate to the needs of the present. The Democratic Party has been too concerned with dividing the fruits of our labors when the real need is to increase them. . . . The Republican Party has been too concerned with returning power to the states when some problems . . . require a national solution."

In truth, Clinton's central message isn't much different from what most of the other prospective Democrats have been road-testing in recent months: George Bush may have won the war and presided over the collapse of the Soviet Union, but what's he done for *us* lately?

The likeliest Dems—Clinton, Senators Al Gore (Tennessee), Jay Rockefeller (West Virginia), and Tom Harkin (Iowa), plus the ever-inscrutable Mario Cuomo—seem more interested in the plight of the middle class, for once, than in the myopic, litmus-loving constituencies that usually haunt Democratic Party politics. The big issue seems to be America's waning standard of living, the increasing economic pressure on average folks. Gore and Rockefeller talk about tax relief, especially for families with young children. Cuomo and Harkin rant—quite eloquently, both—about the cutbacks in federal programs. All of the above want to see something drastic done about health care.

What's different about Clinton is a willingness to acknowledge some of the philosophical problems that have caused Democrats to be routed in five of the past six presidential elections. "A lot of the voters we've lost won't vote for us," he told a group of party activists in Maine, "because they think all we want to do is raise taxes and give the money to public employees or poor people who won't spend it right. . . . Democrats have to take the lead in reforming government systems, many of which we helped create."

Clinton—who recently was voted the nation's most effective governor by his peers—has actually done this in Arkansas, especially in the area of education. He allowed parents to choose their children's public schools (but opposes "voucher" programs that would privatize public education). He went to war with the local teachers' union by demanding statewide competency testing (teachers had to read and compute at an eighth-grade level; only 90 percent passed). He went to war with his state legislature to raise more money for education (Arkansas spent less than any other state on schools when he took office in 1978). "You're looking at a governor," he sometimes says, "who nev-

Photograph by Rick Maiman/Sygma.

met an education tax he didn't like."

n some ways, the program that best ex-sses Clinton's values is his recent col-;e-scholarship initiative, which has ide 75 percent of the high-school gradu-s in Arkansas eligible for full four-year istance—*if* they agree to repay the loan working for several years as "police of-ers, teachers, nurses, or family-service rkers" or if they agree to have a small ount deducted from their wages until ir loans are paid back.

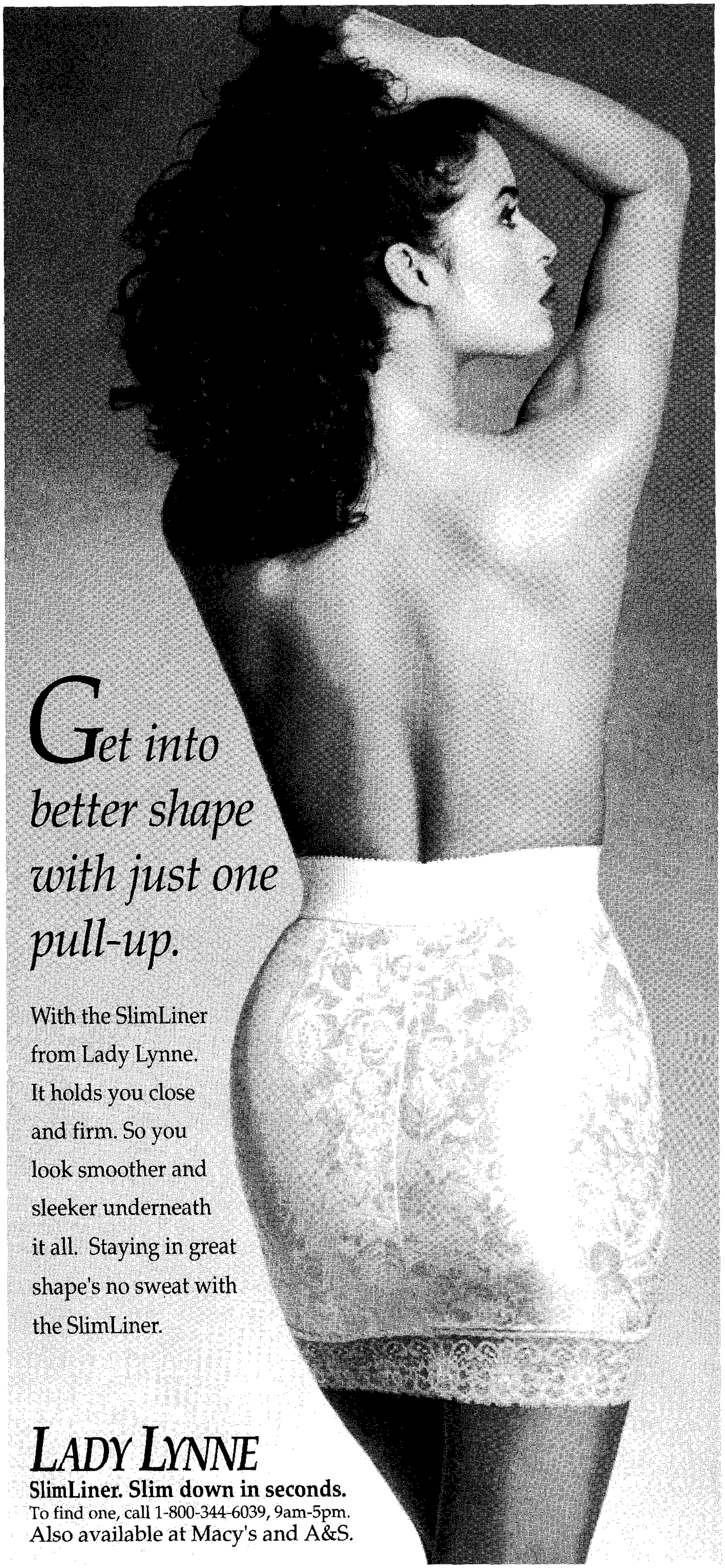
Clinton is very big on reciprocal respon-ility—the idea that government should lp people but has a right to demand cer-n standards of behavior (or actual pub-service) in return. "Every time I [men-n this]," he said in Maine, "people say, here goes ol' Bill Clinton sounding like a epublican, talking about personal sponsibility.' "

"It's not Republican," says Bob Beckel, e Democratic analyst. "If some of the ft-wing folks who believe that nonsense st made the effort to listen to the guy, ey'd hear the exact same message that t John F. Kennedy elected in 1960. I ally want to see Democrats have this ght in 1992—between Clinton's message d the same old one that's been losing all ese elections for us."

Indeed, there aren't many Republicans r Democrats, for that matter) who can eak with the knowledge and enthusiasm at Clinton does about job-training, ousing, education, and health programs at are actually working—and breaking own liberal bureaucratic stereotypes—cross the country.

Clinton's enthusiasm, his willingness to ink aloud in the presence of reporters, is rare quality that may get him into trou-le in a national campaign. Already, he as incurred the wrath of Mario Cuomo r saying what a great many other Demo-rats have been privately thinking: that lew York City might be a "risky" place to ave a national convention but, he quickly dded, "a risk worth taking, a good op-ortunity for the Democrats to showcase eople who are here in New York . . . olving tough problems."

Cuomo jumped all over Clinton for that ne but might be forced to chill a bit if he ver realized that the most successful 'New Paradigm" program in New York—ne that Clinton would surely want to howcase—is called H.E.L.P. for the Homeless. It exists outside the state and ocal bureaucracies. It provides custom-zed service for each homeless person who participates. It demands a standard of re-sponsible individual behavior in return for a clean, safe haven from the streets. Its ex-ecutive director is a New Paradigm liberal named Andrew Cuomo. And it may well be the place where 1992's two most in-triguing Democrats—Clinton and Cuo-mo—can agree to start rebuilding their tattered, near-comatose party. ■



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HORROR STORY

SHAME ON THE PAPERS

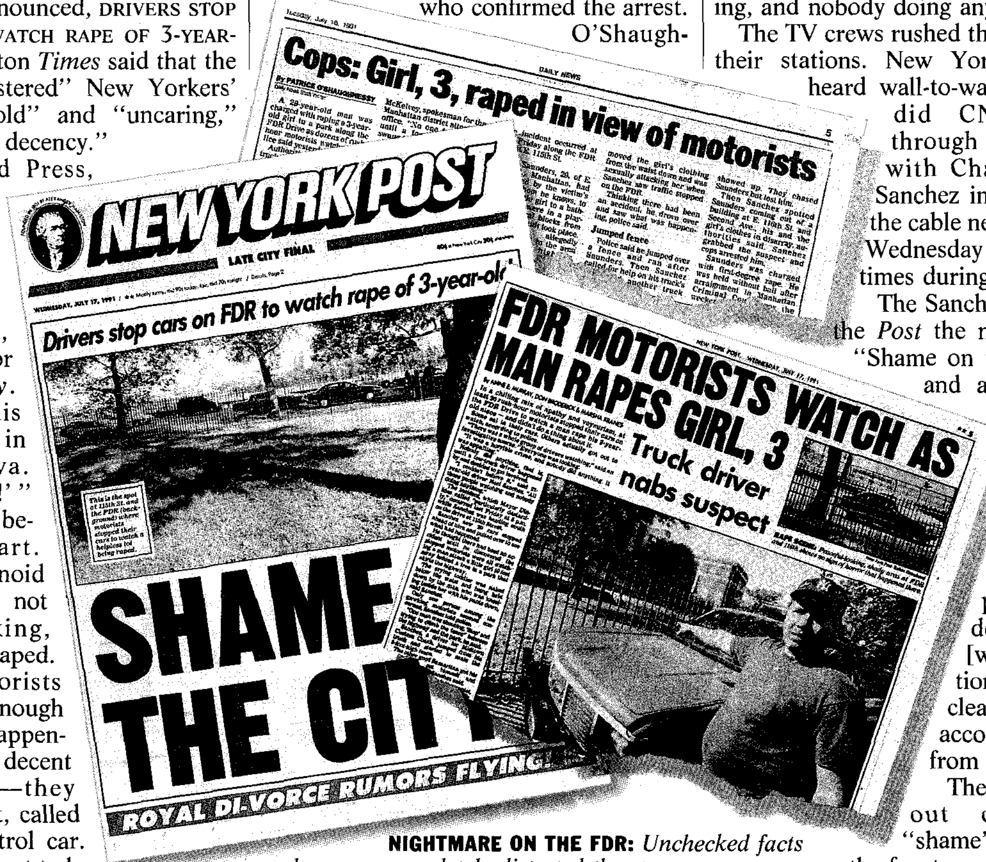
MAYOR DINKINS WENT ON TELEVISION LAST week to tell the world that New York was not going to the dogs (or rats, as sanitation services are cut). His reassurances may be too late. A few days before, everyone learned just how bad the New York condition was. SHAME ON THE CITY, the New York *Post* announced, DRIVERS STOP CARS ON FDR TO WATCH RAPE OF 3-YEAR-OLD. The Washington *Times* said that the episode had "bolstered" New Yorkers' reputation as "cold" and "uncaring," "devoid of human decency."

The Associated Press, Reuters, CNN, and *USA Today* started spreading the news. "It fit the stereotype," says Paul Leavitt, national-wire editor of *USA Today*. "You know: 'This couldn't happen in Flat Grass, Iowa. Only in New York!' "

Then the story began to fall apart. Twenty subhumanoid New Yorkers did not stand by, gawking, while a child was raped. Rather, the motorists who were close enough to see what was happening did something decent and even brave—they chased the suspect, called 911, flagged a patrol car. But the record has yet to be corrected by many news organizations that carried accounts of the initial horror show. It is the old images of journalism that have been reaffirmed: reporters too dependent on sources, editors rushing into print or on the air, everyone stealing from one another. Only in the press!

Worse, as a chronology shows, a factoid introduced early in the narrative was amplified as it moved from street to newsroom onto front pages and TV screens . . . until the whole story was distorted.

Sadly, the rape did happen—at least, Leroy Saunders, 29, an uncle of the victim, has been indicted. During the evening rush hour of July 12, Saunders was collared by police after a chase that began at a park alongside the southbound lane of the FDR Drive near 115th Street. Monday, July 15, Patrice O'Shaughnessy, a police reporter for the *Daily News*, took a call from two sources—one of them on the phone, the other in the background. They told her motorists had stopped to watch the rape. One said that a tow-truck driver had chased and held the suspect until police arrived. O'Shaughnessy called Gerald McKelvey, spokesman for the Manhattan district attorney's office, who confirmed the arrest. O'Shaughnessy was on deadline. Her story quoted McKelvey: "Our information is that so many people stopped to watch the rape that traffic came to a halt." Later McKelvey explained, "That's what I had been told by the police, who had been told by the tow-truck driver."



Cops: Girl, 3, raped in view of motorists

NEW YORK POST

LATE CITY FINAL

Drivers stop cars on FDR to watch rape of 3-year-ol

SHAME THE CIT

ROYAL DI-VORCE RUMORS FLYING

FDR MOTORISTS WATCH AS MAN RAPES GIRL, 3

Truck driver nabs suspect

NIGHTMARE ON THE FDR: *Unchecked facts and sources completely distorted the story.*

When the *News's* story appeared on page five in the editions of Tuesday, July 16, it started a media frenzy. Gerald Boyd, metro editor of the New York *Times*, read the *News's* story and caught the early rip-and-read versions on local TV. "As soon as I learned of it, I knew I wanted that story," says Boyd.

The FDR narrative had been framed by the first sources, perhaps too by memories of the Kitty Genovese murder of the sixties (when 38 "witnesses" supposedly heard a young woman's cries and failed t help). TV crews descended on the Mi town Custom Coach company on Tue day, searching for Noel Sanchez, 21, th hero tow-truck man. He appeared, finall at a news conference at 6 P.M. in the 115t Street park. Sanchez repeated the story h had told police once again for TV: ' couldn't believe it, all these people watch ing, and nobody doing anything."

The TV crews rushed the video back t their stations. New Yorkers saw an heard wall-to-wall Sanchez. S did CNN viewers through an agreemen with Channel 11, th Sanchez interview ran o the cable network at 9 A.M Wednesday and three mor times during the day.

The Sanchez quote ran i the *Post* the next day in th "Shame on the City" stor and appeared, paraphrased, i the *Times'* metro sec tion. Th *Times* hedge the sourcing "A police re port on the inci dent mentione [witnesses'] inac tion, but it was un clear whether th account came solel from Mr. Sanchez."

The *Post* had let ai out of its ow "shame" story. Whil the front page declared, NEW YORK AT ITS WORST—PAGE 5 Anne Murray, Don Broderick, and Mar sha Kranes reported on page five that a second man had joined Sanchez to inter vene. Then, the *News* knocked down the story a bit more. O'Shaughnessy found another motorist who said that others had tried to confront the suspect.

The "indifferent New Yorkers narrative" had fallen apart, but, says McKelvey, "the world remained fixed on the original story." Tuesday, his phone had rung constantly with calls from around the country. Radio stations wanted one sound bite only: "No one took action."

On July 19, Jim Dwyer, in New York *Newsday*, demolished what remained of the "twenty witnesses" story. He had the credible account of one motorist who reconstructed the episode better than San-

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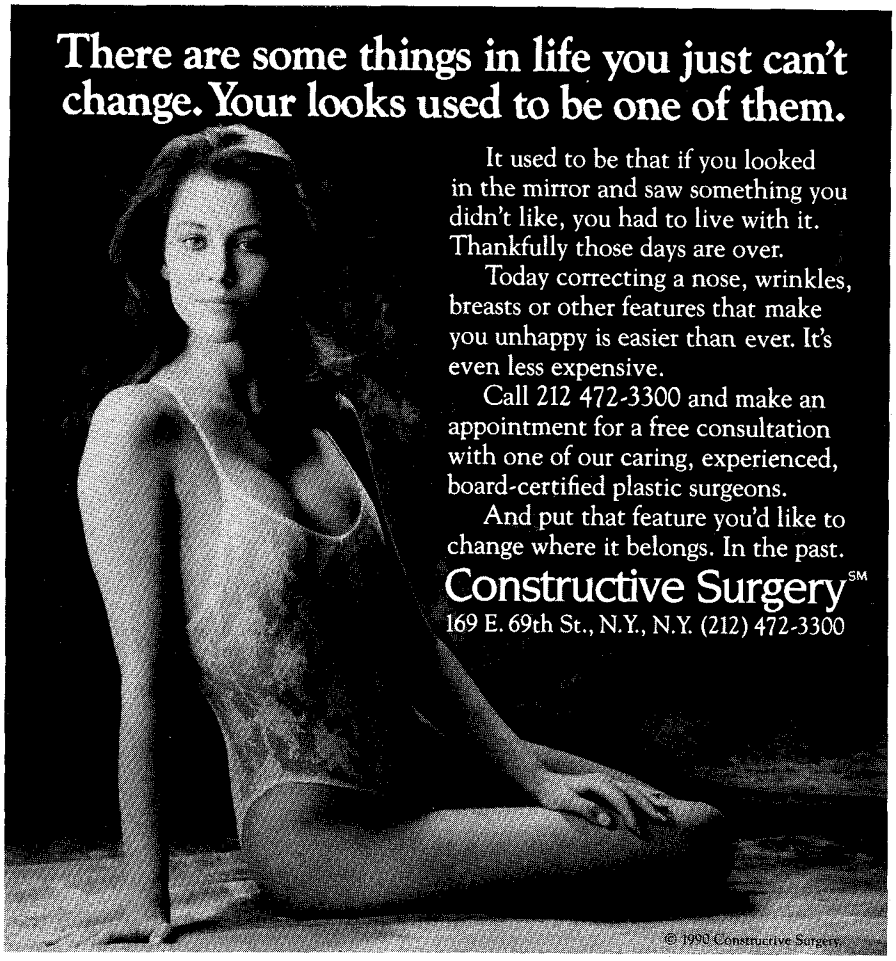
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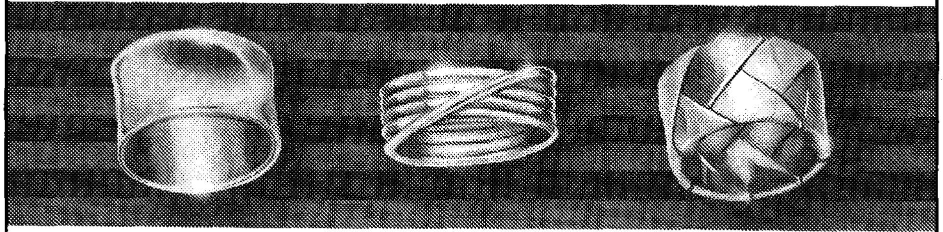
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chez. The tow-truck driver arrived lat behind at least three cars stopped becaus the drivers and passengers were trying t break up the rape. "There was a hig fence, so they couldn't get at the suspect, says McKelvey. Because Sanchez arrive last, he was able to back up and pursu the suspect. "When Dwyer called to sa 'It didn't happen [the way the first stor alleged],' " McKelvey recalls, "I told hir 'Yes, and no one else is calling now. The don't want that story.' "

O'Shaughnessy also found the line go ing dead. "I got calls from radio station and papers, all asking me to tell how n one helped the kid. When I said it did no happen that way, they cut me off.' O'Shaughnessy learned a lesson about th media: "They were looking for the generi 'Yes, this town is a terrible place' quote.'

Any town where a three-year-old i raped is a terrible place. But it's not as terrible as a town where a child is raped anc people only gawk. The Dwyer piece was angry as well as authoritative—he called the story part of "the hateful fiction" about the city. But almost a week passed before any news organization stirred itself. Then, on July 24, the *Times* used the peg of Saunders's indictment to reprise the case and suggest that the police/Sanchez account was inaccurate. The Associated Press the same day ran what New York bureau chief Sam Boyle calls a "clarification story." The initial AP story had said that "about 20 motorists stopped their cars." The second AP story described how new witnesses had "come forward" to discredit the first account. A data-base search last week showed that CNN and *USA Today*, among others, had yet to do their "clarifying."

Editors involved in the story have now replayed some of their decisions. Boyd says he was wary enough to send a reporter out to establish what could be seen from the drive. Boyle thinks the AP should have questioned its police sources more skeptically. "During the FDR rush hour, cars normally slow and stop," he says. "We might have hit that angle a little harder." (Both directions have been tied up by new construction as well.)

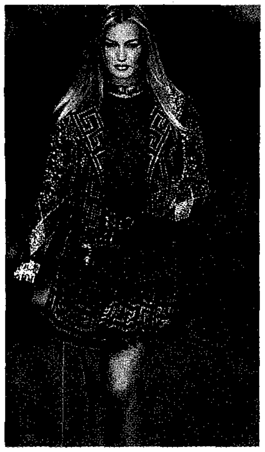
Matt Storin, the *News*'s managing editor, recalls asking that the 911 dispatch desk be queried to determine if anyone had called. Jerry Nachman believes the *Post* triangulated the story: "We quoted the police source, the extant witness, and the D.A.'s office." With the appearance of additional eyewitnesses, Nachman says, "it may be a *Rashomon* story, dependent on where you were standing."

Everyone agrees that the first published information was thirdhand—Sanchez arrived late, and the police after the fact. "Crime is infinite and our resources finite," says Storin. "We rely on our sources. Sometimes you dig deeper; sometimes you run as is." ■

The Cutting Edge/Michael Gross

WHY THE CAGED BIRD SINGS

Lacroix.


Versace.

Dior.

Ungaro.

Saint Laurent.

COUTURE AT THE CROSSROADS

PARIS

FOR HIS FALL HAUTE COUTURE SHOW HERE ast month, Chanel's Karl Lagerfeld wrapped his program in humble, crumbly burlap. And backstage, he was talking like the Johnny Rotten of fashion.

Why did he call his new collection City Ballerina? "She dances through the grave life of the city in a weightless way," he said, "sophisticated to death." I asked him to explain. "To death!" he repeated. "To an extreme. That's why we say 'To die for,' eh? To die gives couture a reason to live. Anyway, there's no law against couturiers." Huh?

Contradictory and more than a little defensive, the highest form of high fashion is girding itself to survive the end of the century. Couture, a world of nosebleed-expensive clothes made by hand (and almost always at a loss) to the specifications of private clients, is in trouble—again.

Once upon a time, couture *was* fashion. Nowadays, it is mostly an expensive advertisement for the 21 government-sanctioned (and 3 de facto) couture houses that show in Paris—the sizzle that sells everything from Chanel No. 5 to the steaks at Pierre Cardin's Maxim's restaurant.

Over the past 30 years, those lesser-priced products have become fashion's primary profit centers. There was a brief restoration in the mid-eighties, when so-called new couturiers like Lagerfeld, Christian Lacroix, and Gianni Versace emerged. But now, admitted Carmen Rossi, a young Spanish couture customer, fashion "again has to be for the masses."

Couturiers are glorious anachronisms. Captive in gilded cages constructed of their skill and imagination, these birds of paradise have little relation to the real world. Haute couture, as Claude Montana whispered in the wings of his Lanvin show, is but "a world of dreams."

The greatest dream of all may well be having the money to buy couture. Around the world, no more than a few thousand women are still willing and able to pay its price. The most basic couture dress starts at $16,000. A wedding dress can cost as much as $100,000.

"Always, rich people—Romans, Egyptians—bought this stuff," said Versace. "History repeats." But never in the same way. These days, a well-known couture customer can often get clothes at a discount pegged to her publicity value. She is the fashion equivalent of a Formula One race-car driver. Some of these women triumph. Some crash and burn.

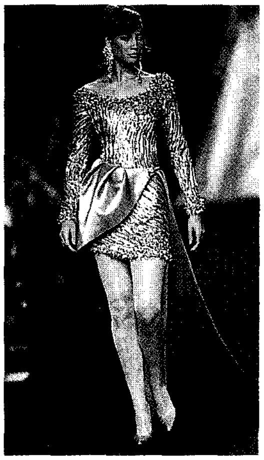
There are those who *still* buy. "I'm doing some damage," Lynn Wyatt admitted at a dinner for Emanuel Ungaro. To true couture lovers, it's a question of quality. "You can wear couture for years," said Judy Taubman. "By the time you amortize it, it's as cheap as anything you can buy in a boutique."

That's certainly true with Ungaro, who,

Alaïa.

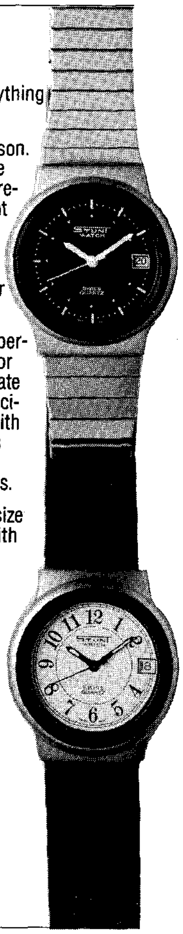
Valentino.

Chanel.


Lanvin.

Balmain.

Photographs: bottom left, bottom, second from right, Corina Lecca; all others, Charles Gerli.



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NATALIE H. ROGERS, M.S.W.
TALK POWER
TRAINING SEMINARS

along with Christian Lacroix, Valentino, and the fading but still fascinating Yves Saint Laurent, takes the controlled flights of fantasy that have long made the trip to Paris worthwhile. Ungaro's rich gypsies, swathed in Orientalia and coats of many motifs, were the most eye-catching women in Paris. Lacroix is far and away today's most interesting traditional couturier—an explosive talent at the very beginning of a promising career. Valentino makes clothes any woman would long to wear. And Saint Laurent—despite a show full of historical references and repetitions—still serves up the subtlest suit variations, the most artistic colors, and the sexiest dresses in Paris.

These four labels alone justify the existence of haute couture. Their workmanship is extraordinary. The couturiers are "artisans who work as they did 200 years ago," said Isabelle d'Ornano, a French couture customer. "Without couture, it would all be lost"—along with thousands of jobs, according to the Paris couture federation, the Chambre Syndicale.

The passion of women like d'Ornano, Wyatt, and Taubman is the ailing couture's life-support system. "The fashion crowd loves to care about couture, so it's self-perpetuating," said Georges Klarsfeld, an executive of L'Oréal, which licenses several couture-label perfumes.

Besides the big four, high fashion today is a tale of two coutures. On one side are what one retailer described as the "haute" houses like Givenchy, Christian Dior, and Jean-Louis Scherrer, making quiet clothes of quality for women who would likely define themselves the same way. On the other are the "hot" houses like Versace, Montana's Lanvin, and Lagerfeld's Chanel. These houses create for the pages of fashion magazines as much as they do for customers. Of the first group, Dior has the most life, because its designer, Gianfranco Ferré, is among the youngest and most single-minded. The rest may make their customers happy, but they don't make news.

Some say that's all the new couturiers make. Certainly, their abandon is couture's life force, even if its biggest idea this season—lingerie dresses—rose from streetwise ready-to-wear by Chantal Thomass and Jean-Paul Gaultier. Lagerfeld's quilted Chanel garter bag was the best joke in a collection full of them. But see-through bird-cage hats, a motorcycle jacket constructed of clear plastic camellias, and vinyl booties only obscured the enduring fashion sense of the Chanel suit and the haunting beauty of Lagerfeld's best evening dresses. As for Versace, his audacity trumps his vulgarity. Who else would have the guts to send the world's top models down a runway dressed like Tony Curtis in *Spartacus*? The best hot-house collection was Montana's for Lanvin. Uncluttered and uncompromising, it stood apart from all the rest, singular if remote.

So whither couture? Many saw its d lemma symbolized by the primal battl raging between the houses of Saint Lau rent and Lacroix. The latest issue in thi style war is a proposal floated by th French government to loosen the stric rules governing couture in order to er courage new houses. These rules mandat everything from the number of seam stresses who must be employed to ho many outfits must be shown each seaso In a sign of the times, financially trouble Pierre Balmain was given dispensation t present a smaller-than-usual line this season. And the house's couturier, Herv Pierre, 25, made an auspicious debut wit slightly surreal evening clothes.

Nonetheless, Yves Saint Laurent's partner, Pierre Bergé, made an ominous declaration after the shows. "It is the end," h said. "It is impossible to create somethin when very few people buy it. Next year Yves will celebrate his thirtieth anniversary in haute couture, but if we started agai today, believe me, we would create something new, not haute couture." Bergé is even promoting the wild idea of mixing couture and ready-to-wear in single, seasonal presentations.

It is a revolutionary proposal. But couture's leading revolutionary, Christian Lacroix, who has now spent more than $30-million of his backer Bernard Arnault's money establishing the newest Parisian couture house, is aghast. "Couture is in real danger," he said via fax. "We are not against having new younger designers. . . . We also agree [with] evolving the rules. . . . But the rule we all want to keep is the [one regarding] the number of seamstresses working by hand. . . . Even at the ministry, people don't know the difference between couture and deluxe ready-to-wear."

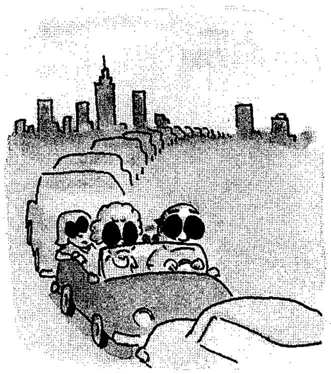
Vive la différence!, couture's fans say, even if it spells the death of some of the old established houses. But couldn't there be an in-between? That's what the example of the fashion system's chief iconoclast, Azzedine Alaïa, suggests. The same day Lacroix faxed me, Alaïa was handcrafting a panther-print *bustier* onto model Elle Macpherson in his atelier near the Hôtel de Ville. He was preparing to show his fall line of deluxe ready-to-wear, four months after his colleagues. "When the collection is ready, it's ready," he said. He puts perfection ahead of commercial considerations. And if there is a contemporary couture attitude, this just might be it. His mid-calf-length skirts, shapely as a wasp's stinger, were the newest look in Paris.

"I like the spirit of the old couturiers," Alaïa said, grinning and pinning. "I have no relation to couture now, and anyway, it's pretentious to say you're a couturier." The very word has become *démodé.* But its meaning endures. "I work with my hands," Alaïa concluded. "I only do that. And only the women can decide." ■

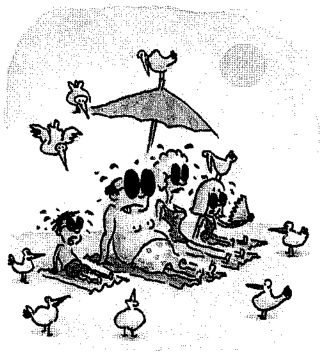
Fun City/Gil Schwartz

MY AWESOME SUMMER

READ WHERE PRESIDENT GEORGE BUSH WENT OUT AND PLAYED olf the other day with Kevin Costner and Andre Agassi, the ennis dude? That kind of freaked me out! I mean, like . . . so weird! Golf looks boring. I mean, like the whole thing . . . really unreal, you know what I'm talking about? I guess people do bizarre things when it's sooo hot out. I'm gonna be nine years old soon and I live right outside of New York City and I go to day camp right now, which is cool, you know, I mean we do a lot of cool hings that are awesome. Tennis, where Howie hits the ball to us each at least once, and magic, where the only thing that the teacher seems to know is how to make *himself* disappear (he always misses the bus that's supposed to get him here!), and lanyard, and swimming, which we sometimes do like three times a day. The whole thing is, like, you know, awesome. My dad is trying to get me to stop saying awesome all the time, because he thinks it's totally bogus, but, you know, this is the way everybody my age talks, so come on! Get off it!

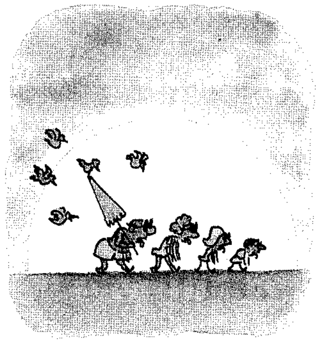


Hi. I took over my father's laptop here, because he's sleeping. That's the difference between winter and summer. In the winter, my father sleeps in a chair. In the summer, he sleeps on the couch near the air-conditioning. Right now it's the weekend and I don't go to camp, but my parents are like really lazy, you know, and don't plan half enough for me and my brother to do, you know? I like to say *you know,* you know? 'Cause teens talk that way, you know?

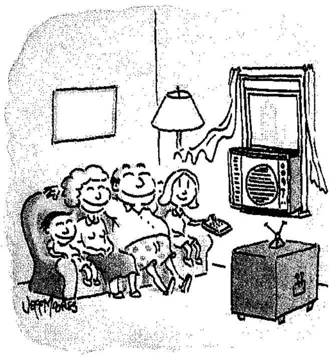


So what should we do? All my friends are doing other things, so it doesn't look like I'm going to get a play date. Besides, my dad likes Sunday to be FOR THE FAMILY. That must be why he's taking a nap.

Let's see.



We could go to the city. I like to have lunch at Lox Around the Clock, but my brother only wants to go to McDonald's because they're giving away Pongo from *101 Dalmatians* this week and he doesn't have that yet. He's collecting a whole set. Or we could go to the playground, which I think would be sort of sticky-yucky. Or we could go to the Museum of Natural History, which is sort of cool except my father always says isn't air-conditioned enough. Or we could go to a carnival that's down by the river near the big aircraft carrier, but it's so hot out and my friend Liz went there and said that all the grown-ups were very grouchy there, yelling at their children for NOT LISTENING and hauling them around by the ears. That sounds bogus.



Or we could go to the beach, which is kind of awesome and I like a lot. But lots of weird stuff can happen on a beach, too, you know, like my friend Alex went to eat a picnic on the beach out in Bridgehampton once, and they got all set up with food and Juice Paks, and then about 200 seagulls fell down on them screaming and trying to eat their food, and they had to pack up and eat in the Jeep! Who needs that?

I guess we could try to mooch off some friends who have awesome places. Sometimes that's fun, once you pack up the car and end up in some kind of a bogus traffic jam and open the windows and turn off the air conditioning so the car doesn't OVERHEAT, and then it's so hot and your parents never answer WHEN ARE WE GOING TO GET THERE and you have to share your toys with your brother for *hours,* and boys don't know how to play Barbies and always want them to fight with each other, and your parents getting crankier and crankier, and the whole thing is, like, a completely total waste of time, you know?

But other people's houses are fun. Except come to think of it, now I'm remembering the time my dad and his friend Dave were swinging me by the arms out on Fire Island and dislocated my elbow. That hurt, even though it got popped back into place the very next day. I wouldn't want to do that again. I guess I would still go back to Fire Island, if somebody made me.

We could go UPSTATE, wherever that is. It's very nice, because there's a lot of nature there, although I have noticed that in nature there are an awful lot of bugs. My dad stepped on a bee once in the country, and his foot blew up like a football and he had to stay off it for the whole weekend and drink a lot of that clear stuff I'm not allowed to sniff. And they didn't have cable.

I guess we could do any of those things. Or. . . .

We could watch TV. Yeah. That would be cool. I love to watch TV. And there are great shows on for summer, like *Salute Your Shorts* on Nickelodeon, where one girl hates camp and one girl loves camp and there's also these two real weird guys, but I never really saw it, because I missed it because it was on at 5:30 and maybe I was watching something else or even playing. Maybe I just saw the commercial for it, but it looked awesome. I watch TV because it's always on my mind, because I love it. Funny things go through my mind, like *Mork & Mindy* is the funniest show I've ever seen. My mom and dad have this thing about TV, which they say turns me into a vegetable, but my dad is asleep and my mom is reading the real-estate section and looking upset, and if I'm very, very quiet I can just hit the ON button on the remote and settle back with a strawberry Fruit Rollup and have a lot of fun, you know?

Yeah. That's what I'll do. There's about 35 channels of stuff in there, and I can watch just about any of it, except maybe for Pee-wee, who, for some reason, all of a sudden, I'm not supposed to watch! I wonder why. Never mind. I'm just a child, and THERE ARE SOME THINGS I'M NOT SUPPOSED TO UNDERSTAND.

Ahh, it's on. And it's my favorite commercial—M. C. Hammer! My brother loves it, too—because it's *PROPER*!! I'm gonna call him! He won't wanna miss it!

See ya, dudes! ■

Illustration by Jeff Moores.

FAST TRACK

EDITED BY CHRIS SMITH

BRIEF LIVES

Navel Maneuvers

WITH HER SULTRY LOOKS, husky voice, and sensuous Italian accent, it's not surprising that actress Valeria Golino has had some memorable love scenes. As Tom Cruise's girlfriend in *Rain Man,* she gives Dustin Hoffman his first kiss. Her three-minute make-out with the pre-arrest Pee-wee Herman (in *Big Top Pee-wee*) may now be a piece of motion-picture history. But nothing could have prepared audiences for her adroit moves with an olive in *Hot Shots!*

Belly laughs: Valeria Golino.

The new film spoofs blockbusters from *Top Gun* to *Dances With Wolves.* In a scene that makes mincemeat of the food fetishism in *9½ Weeks,* Charlie Sheen raids Golino's refrigerator, then pops an olive into her navel and gives it a playful flick. With the agility of a trained seal, Golino snaps it up. By the scene's climax, Sheen's fixing breakfast—bacon and eggs—on her sizzling belly.

"Part of it was my belly and part of it was a body double, to fry the eggs," Golino says—but she's justly proud of having performed every instant of the olive stunt. "We worked on tossing olives two days in advance, but when it came time to do it, it just took two takes," she says. "At that point I could have done it with closed eyes. You could send me three olives at a time, you know."

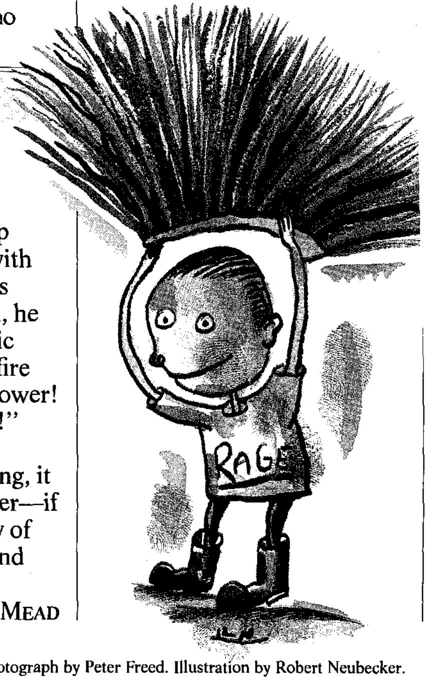
Golino's parents—her father is a literary critic; her mother used to be a painter—may have had loftier artistic goals in mind for Valeria when she was born in Naples. But Golino started developing a taste for the absurd in her very first movie role, when Lina Wertmüller, a friend of her uncle's, cast her in *A Joke of Destiny,* a political farce.

Golino, 24, recently moved to the Hollywood Hills, and her American career is beginning to take off. This fall, she's an earthy Mexican housewife in Sean Penn's directorial debut, *The Indian Runner,* and an Italian femme fatale in John Frankenheimer's political thriller *The Year of the Gun.*

But one of the most difficult scenes she's played was the *Hot Shots!* send-up of *The Fabulous Baker Boys.* Belting out a torch song atop a piano, Golino fought a losing battle against her false nails. "They kept falling off," she says. "Half the crew was on the floor searching for them. You had to be funny, sexy, and precise." And she is. PHOEBE HOBAN

IN CONCERT

POWER SHORTAGE



AT RADIO CITY'S SURREAL goth-schlock-rock meets slammin'-rap Sisters of Mercy/Public Enemy double bill last month, three suburban white boys were sitting in the front row of the balcony. When rappers Flavor Flav and Chuck D. took to the glitzy stage below, this trio got busy—arms pumping, heads nodding. They'd been doing a spot of shopping in the lobby, and each was wearing the same crisp Public Enemy T-shirt. Across three sets of straining shoulder blades stretched the band's signature image—a silhouetted figure in the middle of a gun sight's cross hairs.

But not so much Boyz N the Hood as Boyz N the Mall, the three weren't sure how far they could go.

"Can we stand up? I'm gonna stand up," declared the middle one. With a devil-may-care glance behind him, he perched on his flipped-up seat. Half standing but with bent knees, as if his pants were pinned to the plush, he chanted along with Public Enemy's militant, rapid-fire lyrics. "Yeah, fight the power! Fight the powers that be!"

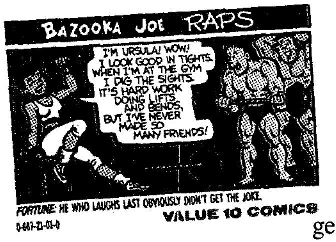
But his companions remained seated, unwilling, it seemed, to fight the power—if that meant offending any of the slouching ranks behind them by blocking their views. REBECCA MEAD

Photograph by Peter Freed. Illustration by Robert Neubecker.

MODERN TIMES

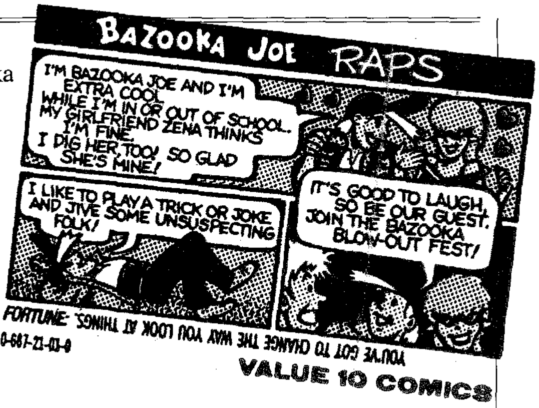
Bazooka Yo!

AZOOKA JOE, THE MOST popular "wrapper" of them all, has become a rapper. The boy with the patch and blue hat, oped in pubescence ce his ention in 53, has ldenly been nsformed o a teenage ror for the ieties. Now Bazooka Joe vels through space and ie and indulges in fantasies unbecoming a comic-strip hero.


BAZOOKA JOE RAPS
I'M URSULA! WOW! I LOOK GOOD IN TIGHTS. WHEN I'M AT THE GYM I DIG THE SIGHTS. IT'S HARD WORK DOING LIFTS AND BENDS, BUT I'VE NEVER MADE SO MANY FRIENDS!
FORTUNE: HE WHO LAUGHS LAST OBVIOUSLY DIDN'T GET THE JOKE.
0-687-21-03-0
VALUE 10 COMICS

In an effort to reach today's techno-kids, the Brooklyn-based Topps company—which makes Bazooka Gum—has phased out the corny "fly-in-my-soup" jokes familiar to generations and introduced four new Bazooka Joe series: Bazooka Joe Mystic Master of Space & Time, Bazooka Joe Fantasies, Bazooka Joe Raps, and Bazooka Joe & Company.

Mortimer and his nose-tickling turtleneck are still around, but Joe's new pals seem straight out of Club MTV.


BAZOOKA JOE RAPS
I'M BAZOOKA JOE AND I'M EXTRA COOL WHILE I'M IN OR OUT OF SCHOOL. MY GIRLFRIEND ZENA THINKS I'M FINE. I DIG HER TOO! SO GLAD SHE'S MINE!
I LIKE TO PLAY A TRICK OR JOKE AND JIVE SOME UNSUSPECTING FOLK!
IT'S GOOD TO LAUGH, SO BE OUR GUEST. JOIN THE BAZOOKA BLOW-OUT FEST!
FORTUNE: YOU'VE GOT TO CHANGE THE WAY YOU LOOK AT THINGS.
0-687-21-03-0
VALUE 10 COMICS

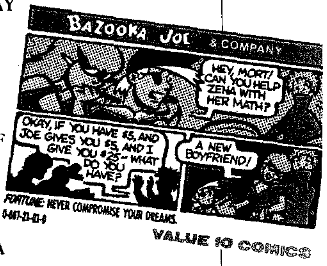
I'm Bazooka Joe and I like
to be
Hangin' out with my
company.
My main man Mort is a
brainiac.
Metaldude is just a
maniac.

Like many teenagers, Topps seems preoccupied with projecting a hip-to-the-minute image, but the company's attitude toward women is still riddled with fifties-style chauvinism. The new Bazooka Joe dreams of piloting the first supersonic transport, but when his girlfriend Zena is not aspiring to be the shuttle's first flight attendant, she spends her time spending money.

I'm Zena! I'm hot!
And I love to shop.
Give me credit cards
and I can't stop!

I buy the best
And have a ball
In every store—
In every mall.

Another tragedy in Bazookaville: The fortunes printed at the bottom of the comics have also been revamped. Along with the traditional messages, there are now one-line jokes and what the Topps folks call "messages with an edge." THE MAILMAN WILL DELIVER GOOD NEWS SOON has been replaced by SOMEDAY YOU WILL BE MISS AMERICA. A GOOD FORTUNE IF YOU'RE A GIRL. A BAD ONE IF YOU'RE A GUY.


BAZOOKA JOE & COMPANY
HEY, MORT! CAN YOU HELP ZENA WITH HER MATH?
OKAY, IF YOU HAVE $5, AND JOE GIVES YOU $5, AND I GIVE YOU $25—WHAT DO YOU HAVE?
A NEW BOYFRIEND!
FORTUNE: NEVER COMPROMISE YOUR DREAMS.
0-687-21-03-0
VALUE 10 COMICS

Perhaps, like grape-flavored Bazooka gum, the new pseudo-hip strips are an acquired taste.

STUART MILLER AND SHARON SEITZ

ON THE WATER

FANTASY ISLAND

ANE PETERER, A MUSIC publisher, was always curious about the small island in the East River at she could see from her ork Avenue artment. "A lovely ace for a cottage," e often said to her isband.

"A perfect place for estaurant," said eir friend Suleyman rrah, owner of the staurant Monreale, i Second Avenue. nd thus was born the ea for what one irtner in the venture calling "a Tavern on e Green for the neties"—a proposal build a restaurant-id-yachting complex n Mill Rock island.

The island sits in the middle f Hell Gate, the turbulent, virling waters adjacent to ast 96th Street. Nominally a ity park, Mill Rock has been losed to the public for ecades.

Then the Parks Department ad an idea: Why not ugment its recently slashed udget by asking for roposals to develop Mill ock? Enter Peterer and errah, and three other partners. The Parks Department now plans to license Mill Rock to them for twenty years, with a rent that increases from the first-year base of $100,000.

Architect Tessler explores Mill Rock.

Ferrah, a graduate of Paris's Cordon Bleu school, dreams of "a world-class continental restaurant." Architect Herb Tessler's sketches call for a three-story main building featuring several outdoor terraces with views of the Manhattan skyline, as well as a fountain and botanical garden. Tessler also envisions a yachting center accommodating up to 50 boats. Access to Mill Rock would be provided by two private ferries, operating from a pier adjacent to the 60th Street heliport.

"We won't be the first restaurant here," Tessler says during a visit to the island. In the 1860s, fishermen stopped at a tavern run by Sandy Gibson, a Scottish merchant who bought the island for $40. Robert Moses considered developing the place as a park in the 1950s, but Mill Rock today is eight acres of rocks and overgrown weeds.

The partners hope to clear several bureaucratic hurdles this fall, begin construction in the spring of 1992, then preview the restaurant with a tent party for delegates to the Democratic Convention. Though many landlocked restaurants are struggling, the Mill Rock crew is charging ahead with plans to spend $15 million.

"This place is secure, secluded, serene," Peterer says. "You will be able to leave the city without leaving the city." MATTHEW FENTON

hotograph by Nina Barnett. *Bazooka Joe* comics courtesy of The Topps Company, Inc.

POSTCARD FROM MOSCOW

GLASNOSH

The Pan Am jet glides onto the runway at Moscow's Sheremetyevo Airport and the pilot begins the obligatory welcome. The time, the temperature, the invitation to return to Pan Am. And then the pilot's sign-off: "See you at Tren-Mos!"

Truly an idea bred for business—could there be any other reason to match Trenton, New Jersey, with the Soviet capital?—Tren-Mos bills itself as Moscow's first American restaurant. It was launched in 1989 by New Jersey entrepreneur Shelley Zeiger and a partner, and it's run by Zeiger's son, Jeffrey, a 25-year-old wunderkind of aggressive schmoozing and self-promotion. (The Pan Am welcome stemmed from Zeiger's offer of free dinners to the flight crew.)

On most evenings, Jeffrey Zeiger can be found cruising the red-white-and-blue restaurant with a manic friendliness, checking the pianist's tempo on "Memories" and making sure the macaroni special and apple pie look like the real things.

"When people tell me every night, 'My God, we feel like we're in America,' that's the best compliment I can get," Zeiger says, straightening a Tren-Mos pin on his lapel.

Feeling like America, however, doesn't always taste like America.

Shelley and Jeffrey with a vodka executive.

Chef Bernard Derroisne, formerly of One Fifth Avenue and Maxwell's Plum, has the unenviable task of making Moscow's slim pickings into haute cuisine. His menu, which changes daily depending on available ingredients, includes such off-kilter treats as Jeff Potato Skin with Caviar. With the exception of mono-vegetable salads and suspiciously stringy meat, the food is decidedly non-Russian. It's also one of the rare Moscow restaurants where the noise isn't deafening.

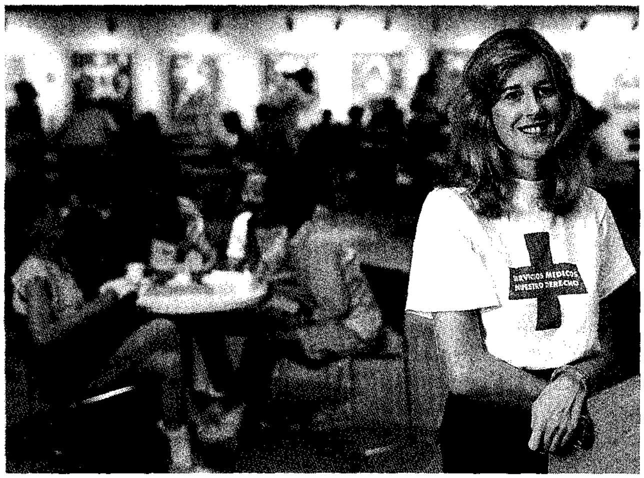
The prices are typically steep—about $35 for a three-course dinner. Each night, 25 tables are reserved for Soviets; the other seats go to journalists, Western business executives, and diplomats. Young Zeiger says he isn't worried about the floundering Soviet economy, and claims Tren-Mos is among the few joint ventures that are actually profitable. "There's always an expatriate community," he says. "And people have to eat. Even in Moscow." Karen Dukess

DOING GOOD

Services With a Smile

'We're going to pick a very special lady out of the audience to come up here tonight," announces Kevin Hedge, the lead singer of Blaze, an eleven-piece pop/soul band.

Navigating through a sea of waving arms, Josh Milan, another Blaze singer, scoops up two-year-old Theresa Kirk and returns to the stage. Dressed in a frilly white-and-blue dress, Theresa listens politely as Milan croons, "I'm your lover man," and the crowd laughs and claps.



Horan takes entertainers to places like the Momentum Project.

Serenading two-year-olds may not be the norm at most Blaze concerts, but different rules apply when the audience is 200 homeless families in the basement of the Saratoga Family Inn, a shelter in Jamaica, Queens. The woman behind this unusual event is 30-year-old Casey Horan, director of an innovative nonprofit agency called Streetlights. Her goal is to bring performances—dance, music, comedy, theater—to "hard to reach" populations including homeless youth, AIDS-infected drug users, prostitutes, and teenage mothers.

"The idea is to help community agencies draw these people into service programs where they can get help," Horan says. "A lot of these people fear and mistrust the service agencies. By putting on a performance that is just for them, the service provider is saying, 'I want you to trust me.' "

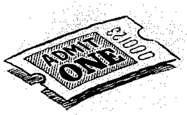
Horan started Streetlights last year, after three and a half years as director of outreach training at the Association for Drug Abuse Prevention and Treatment (ADAPT). Finding performers willing to donate their time has proved surprisingly easy. "A lot of them are very aware of and concerned about these kinds of social issues," Horan says. She's sent the dance group Urban Bush Women to the New York Foundling Hospital for a show, and the pop stars Take 6 to the Momentum Project, a Manhattan soup kitchen.

All this with a budget that's strictly shoestring. "Community Resource Exchange is helping me fund-raise," Horan says, "but I'm operating on small private donations and donations from my board of directors. At this point, we really need to get funding from foundations."

Back at the Saratoga, people are hanging out in excited clusters, reluctant to return to their rooms. Perhaps most reluctant of all is 23-year-old Lorina Kirk, Theresa's mother. "My baby was a star tonight," she says, sweeping down the hall. "My baby was a star." Zoe Carter

Photographs: top, Vladimir Yatsina; bottom, Isaiah Wyner.

HOT LINE



THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT

NIGHTLIFE

***hat a Swell Party!: The Cole Porter evue* (page 67): All of the**

Martha Swope Associates/Carol Rosegg

erformers are pros; the songs, for he most part, are first-rate; and hen Helen Schneider perches on a iano to deliver one of the greatest ongs of all time, "Love for Sale," er voice and her handling of it are elovely. At Rainbow & Stars.

ART

"Evolutions: The Photographs of John exton": In this elegant exhibition at he International Center of Photography Midtown, Sexton returns to the landscape popularized by Ansel Adams. *Quiet Light*, the book, is out from Little-Brown/Bulfinch. Through September 1.

BOOKS

NATIONAL BESTSELLER
IDDLE
SSAGE
PLUME CONTEMPORARY FICTION
HARLES
OHNSON

Middle Passage, Charles Johnson: A freed slave leaves bad debts and a bad relationship in New Orleans by jumping a slave ship headed back to Africa. Johnson's work, set in 1830, won the 1990 National Book Award for fiction. (Plume; $8.95.)

THEATER

The Good Times Are Killing Me: After a quite successful run at the Second Stage, Lynda Barry's wonderful little musical about growing up has now moved to a downtown theater. Barry recently sold the movie rights to her play, but for right now, you can see *Good Times* at the Minetta Lane.

Kevin Spacey, who won a much-deserved Tony for his performance in *Lost in Yonkers*, is leaving Neil Simon's Pulitzer Prize–winner on August 10. Spacey's been signed to star in the movie version of David Mamet's *Glengarry Glen Ross*.

TELEVISION

Rush Rush: Paula Abdul's latest video is more than just a nod to *Rebel Without a Cause.* Keanu Reeves plays the James Dean character, and Abdul? You guessed it. They chomp on popcorn at the drive-in theater, moon at each other from their snazzy little convertibles, and finally hitch up at a drag race for a heart-to-heart. (The video now plays on VH-1 and MTV at various times.)

TASTINGS

BY ALEXIS BESPALOFF

A summer surprise: Port is traditionally a winter wine, but chilled tawny ports are popular when the weather turns warm. Try cooling bottles (but not the tannic rubies) from Cockburn, Dow, Graham, Sandeman, or Taylor, Fladgate ($10 to $13).

MOVIES

***Stage Struck:* Gloria Swanson—way back in 1925, when the pictures were still "big"—is a young waitress in love with a cook who's in love with a showboat actress. This is the last of the great film classics that are being shown in this summer's silent-film festival at the Cathedral of Saint John the Divine. There's music played on that ever-so-grand 8,035-pipe organ.**

STAGE STRUCK
(1925)

Paris Is Burning: Jennie Livingston's documentary about the world of drag queens won the L.A. Film Critics Award and the Sundance Festival's grand-jury prize for best documentary. The 78-minute film, which played at the Film Forum for several months, is now settling in for another successful run at the Lincoln Plaza Cinema.

VIDEOS

***Teenage Mutant Ninja Turtles II: The Secret of the Ooze* ($22.95): Need we say more?**

Awakenings ($89.95): Penny Marshall's retelling—and retooling—of Oliver Sacks's real-life story has a very polished performance by Robert De Niro as a patient "awakened" after nearly 30 years. Robin Williams, with cropped beard and too many annoying actorly tics, is the doctor.

RECORDINGS

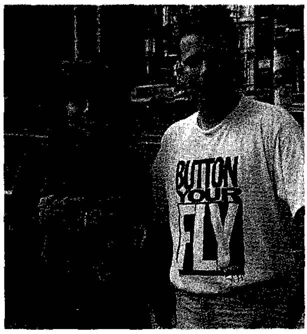
***Seal*, Seal (Sire Records): This Nigerian-Brazilian singer mixes the Europop beat of Terence Trent D'Arby with the ethnic rhythms of Peter Gabriel. The single "*Crazy*" has crossed over from the dance clubs to MTV.**

David Sanborn, *Another Hand* (Elektra Records): On his new album, the saxman's joined by Charlie Haden on bass and Jack DeJohnette on drums. There are brand-new works as well as old timers like *Jesus*, by the Velvet Underground. Sanborn will also be in concert at the Beacon Theater on August 12 and 13.

david Sanborn another Hand

FASHION

Summer in the city: The big white T-shirt is the real thing—it's manufactured by Levi's and sells for around $16 in stores.



Jill Evelyn Bloomer

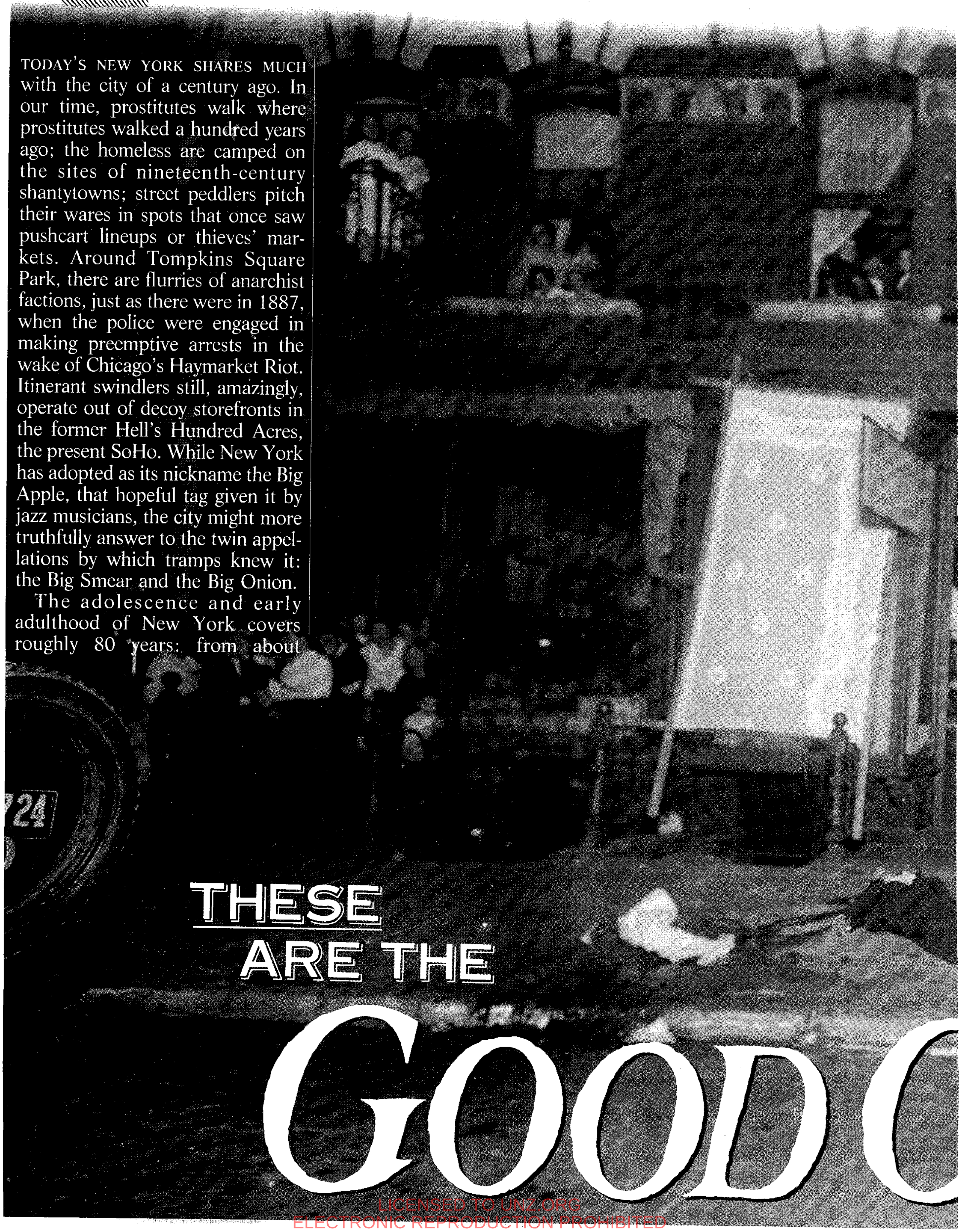
The other one is an off-the-street knockoff for about $6.

SHOPPING

Oh, Van Gogh! Jumbo-size sunflowers, like these from a neighborhood fruit-and-vegetable market, are popping up all over town. About $2 per flower.

Les Jörgensen

If You Think the City Is Dirty and Dangerous

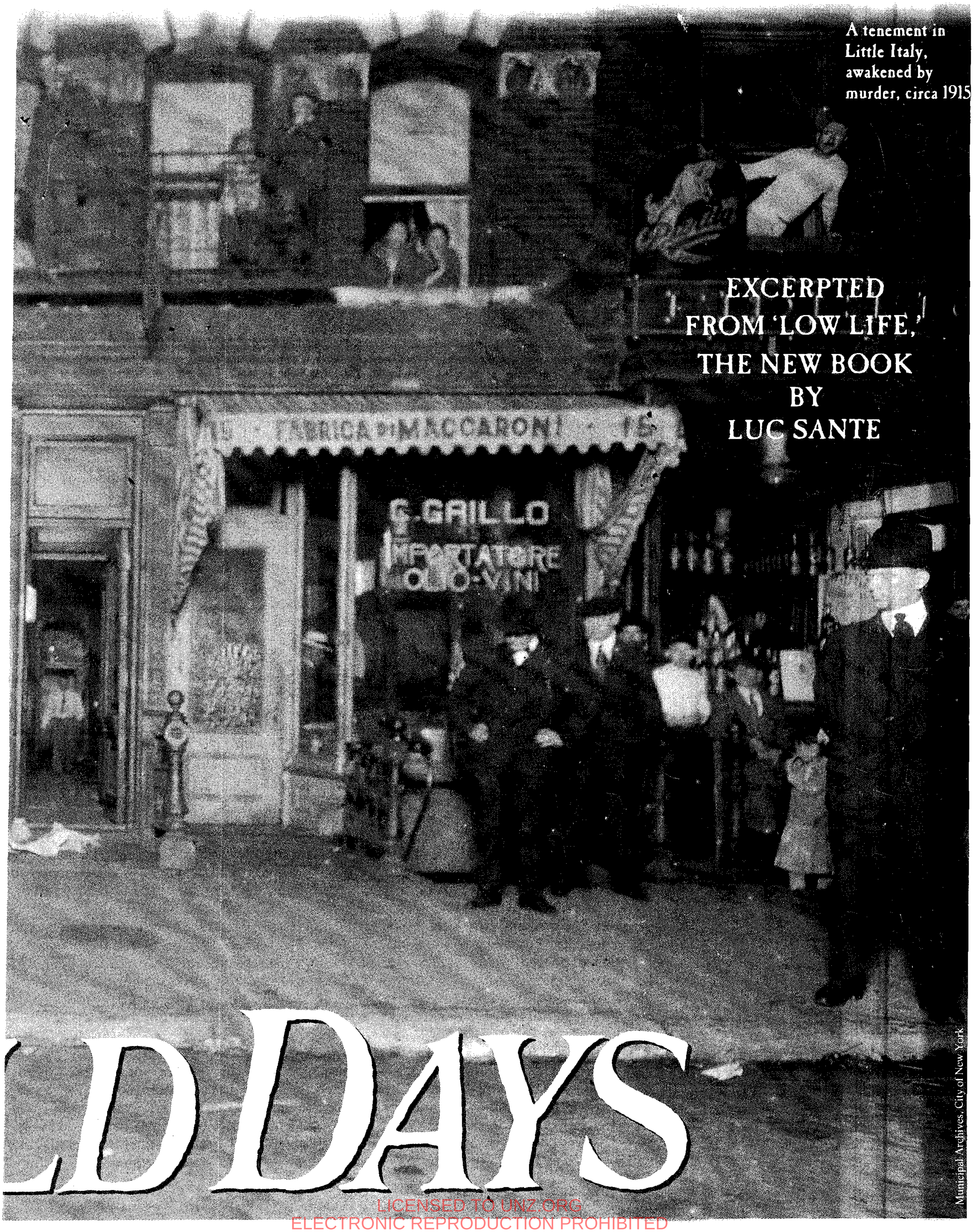


TODAY'S NEW YORK SHARES MUCH with the city of a century ago. In our time, prostitutes walk where prostitutes walked a hundred years ago; the homeless are camped on the sites of nineteenth-century shantytowns; street peddlers pitch their wares in spots that once saw pushcart lineups or thieves' markets. Around Tompkins Square Park, there are flurries of anarchist factions, just as there were in 1887, when the police were engaged in making preemptive arrests in the wake of Chicago's Haymarket Riot. Itinerant swindlers still, amazingly, operate out of decoy storefronts in the former Hell's Hundred Acres, the present SoHo. While New York has adopted as its nickname the Big Apple, that hopeful tag given it by jazz musicians, the city might more truthfully answer to the twin appellations by which tramps knew it: the Big Smear and the Big Onion.

The adolescence and early adulthood of New York covers roughly 80 years: from about

THESE ARE THE GOOD

It's Eden Compared With Life in Old New York


15 · FABRICA DI MACCARONI · 15
G. GRILLO
IMPORTATORE
OLIO-VINI

A tenement in Little Italy, awakened by murder, circa 1915

EXCERPTED FROM 'LOW LIFE,' THE NEW BOOK BY LUC SANTE

LD DAYS

Municipal Archives, City of New York

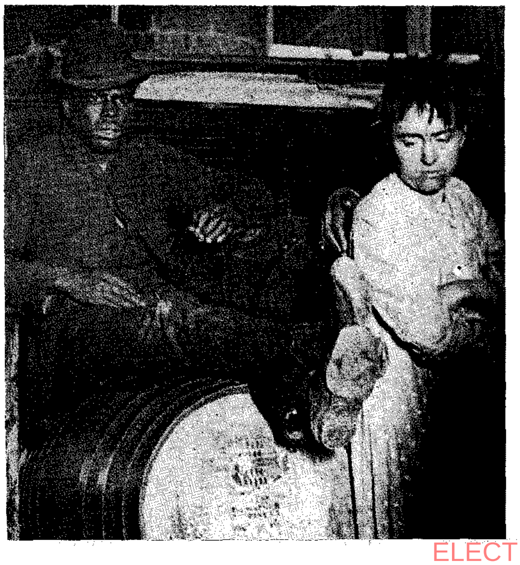
1840, when the city began to be transformed by railroads, tenements, and other accoutrements of the modern city, until 1919, which was not only the year of the Volstead Act and the Red Scare but a portal into a new technological era that would alter the city yet again.

While upper-class life in this period has been well documented—by the likes of Edith Wharton and Henry James, especially—the views and vices of Manhattan's lower class have not. What noises did common folk hear in the street, what did the posters slapped on fences promise them, what were their fears and lures and temptations? What was New York like as circus and jungle, as the realm of danger and pleasure, the wilderness that it must have been then, as it is now?

SALOON CULTURE

RAT-BAITING WAS THE PREMIER BETTING sport of the nineteenth century. Its prestige can be gauged in economic terms, circa 1875: Admission to a then-illegal prizefight between humans cost 50 cents, to dogfights and cockfights $2, while a fight pitting a dog against rats ran anywhere from $1.50, if the dog faced five rats or fewer, up to $5, in proportion to the number of rats. In the eighteenth century, the biggest draw had been bearbaiting, but that sport gradually dissipated as the number of available bears decreased, although matches continued to be held up to the Civil War, notably in McLaughlin's bear pit at First Avenue and 10th Street. For a while, dog-versus-raccoon contests were popular, but rats were so readily available that they came to dominate the scene; boys were paid to catch them, at a rate of 5 to 12 cents a head. The dogs were always fox terriers, and they were trained for six months before being sent out at a year and a half, retaining the status of novice until they reached two. The pits were unscreened boxes, with zinc-lined wooden walls eight feet long and four and a half feet high. Matches typically drew no fewer than 100 betting spectators, from all walks of life, with purses starting at $125—a substantial sum for the time. A good rat dog could kill 100 rats in half an hour to 45 minutes, although the modern record was set by Jack Underhill, a terrier belonging to one Billy Fagan, who slew his 100 in eleven and a half minutes at Secaucus in 1885. Late in the century, it briefly became popular to pit rats against men wearing heavy boots. The ASPCA finally drove the game out of the city in the early 1890s.

At the intersection of Dover and Water Streets stood the Hole-in-the-Wall, a brawling den run by a well-known crook, One-Armed Charley Monell, and his female adjutants, Gallus Mag and Kate Flannery. On Cherry Street, not far away, were the domiciles of the crimps, operators who specialized in drugging and robbing sailors, sometimes arranging for them to be shanghaied aboard tramp boats if they survived. At least one place, the Fourth Ward Hotel, had convenient trapdoors through which corpses could be disposed directly into the East River. This hostelry later became famous as the site of the murder of a local woman of uncertain age but dire cond tion, who was popularly nicknamed Shakespeare because f the price of a drink she could recite all the speeches of the maj female roles in *The Merchant of Venice, Hamlet, Macbeth,* an *King Lear.* This talent naturally led to wild speculations abo her origins, with most of the locals maintaining that she was noble birth, and the newspapers capitalized on such rumor Likewise, her murder, never solved, was exoticized by being a tributed to Jack the Ripper, come to New York on vacation.



Frank Stephenson's Black and Tan saloon.

THE CRIMPS REFINED THE ART OF THE KNOCKout. They used laudanum at first, but thi proved inefficient in the long run. A ma named Peter Sawyer came from Californi in the 1850s and became so proficient a artist that for a while all members of hi profession were known as "peter players." He is said to hav used snuff at first, odd though that may sound, and employe morphine for a particularly tough or important hit. Then eithe he or one of his colleagues introduced chloral hydrate aroun 1866, and it was to remain the drug of choice for many years Care had to be employed, because the physical action of chlora hydrate (soon permanently dubbed "knockout drops") was t decelerate the heart, and an overdose would paralyze the hear and lungs. The taste was detectable by anyone of sound min and body, so the victim needed to be thoroughly drunk befor he could be thus clobbered. Then he would be robbed, perhap stripped as well, and dumped in an obscure alley. Some dive maintained an arrangement with the police whereby knocked-out customers would be brought to a convenient location so that the cops could remove their lifeless bodies to the precinct house, where they would eventually be charged with public intoxication. Sometime during the nineties, technology finally brought a refinement to the art, in the form of the Mickey Finn. This concoction was named after the proprietor of Chicago's Lone Star and Palm Saloons, who supposedly bought the recipe from New Orleans voodoo operators and then went on to sell it to other saloonkeepers around the country. The trouble is that no one can seem to agree on exactly what a Mickey Finn was. Some believe it to have been a complex recipe effective only when mixed with alcohol and water; the effect of cigar ashes in beer has also been cited, a dubious possibility.

After the Civil War, vice came into its own, ascending from the gutter to become an institution. Harry Hill's concert saloon, at Houston and Mulberry Streets, lasted almost two decades. A bar stood at one end, and at the other was a stage. On this stage, John L. Sullivan made his first New York appearance, knocking out Steve Taylor in two and a half minutes on March 31, 1881. On most evenings, however, the stage held an orchestra consisting of piano, violin, and bass viol, and patrons were expected either to dance to it with paid female partners or else to leave. This was the major tourist-trap component of Hill's. Actual prostitution was always present but not alluded to publicly; arrangements were to be made in private and the johns taken elsewhere. Hill was flamboyant in his role of protector of peace: He enjoyed intervening in what seemed to be incidents of roughhousing—usually staged for the rubbernecker trade; he often spent all evening dramatically shouting for quiet and order. His rules were posted in rhyme on the wall, forbidding drunkenness, profanity, lack of chivalry toward women, stinting on drinks. Meanwhile, in the basement was a more conventional dive, featuring crooked games, knockout artists, and the like. By the mid-1880s, Hill's profits were estimated at $50,000 a year. By this time, he was a full member of middle-class society, distinguished from mere businessmen only by the adjective *colorful.*

Hill's was known as a concert saloon, but concert saloons were actually a specific and distinct phenomenon. These establishments began springing up after the Civil War, mostly along the Bowery, and in cellars along the stretch of Broadway between Spring and 4th Streets. Their modus operandi was a prostitution tease, one that has survived into the present day at top-

Photograph courtesy of the New-York Historical Society.

An unidentified saloon, with a mix of types, ages, and social classes.

CONCERT SALOONS *offered some sort of excuse for music—more than likely, three drunks on strings and piano.*

ess bars and the like. Outside, the concert saloons displayed painted transparencies of 20 or 30 women, who, it was given to understand, were employees of the place, although the pictures were usually bought at random in job lots from photograph dealers, and often included well-known actresses of the day among the assortment. Inside, women were employed as waiter girls—in the parlance of the time—and other women would be sitting around looking vaguely like customers. The sucker would be strongly encouraged to buy numerous drinks for himself and for a minimum of one female companion, whose drinks would be heavily watered or consist simply of colored water; they would cost twice as much as the man's, which were themselves expensive for the time, from 15 to 25 cents. The women did not receive wages but worked on a percentage basis. Sex did not occur on the premises and, in fact, usually did not occur at all; obstreperous customers were treated to knockout drops. The concert saloons derived their name from the fact that some sort of excuse for music, probably three drunks on strings and piano, could be found somewhere on the premises. These houses also usually maintained a sideline in gambling.

VICE—THAT AMORPHOUS CATCHALL OF THE time—was also famously on display at the American Mabille, on Bleecker Street, run by "The." Allen, who was popularly known as the "wickedest man in New York," a fortunate bit of publicity encouraged by Allen himself; Allen was also known for having been raided 113 times without a conviction (he was very well connected politically). Nearby, on Bleecker Street, was the Slide, probably the very first—and until recent times virtually the last—open and undisguised gay bar in New York. It is all but impossible to get an idea of what it was like, unfortunately; the loud distaste of contemporary chroniclers made them incapable of turning in an actual description. Frank Stephenson's Black and Tan, also on Bleecker, differed from the average dive in that all the women were white and all the men were something else: African-Americans as well as American Indians, East Indians, Chinese, Malays, Lascars. Reports of the time suggest that non-whites were just as likely to be coldcocked and fleeced as visiting farmers from upstate.

By popular accord, the very worst dive on the Bowery in the 1890s was John McGurk's Suicide Hall, just above Houston (the building is still standing), and it did not conduct its business in secrecy, since it possessed one of the first electric signs on the avenue. Entertainment consisted of singing waiters and a small band; the customers were, as ever, mostly sailors. "It was said," noted a contemporary, "that his business card reached every seaport in the world." The waiters, led by Short-Change Charley, were equipped with chloral hydrate, and they were reinforced by a formidable bouncer, a mayhem specialist named Eat-'Em-Up Jack McManus. These enforced the house rules, such as that if women were observed stealing from men, they were subjected to spot searches. McGurk's was nearly the lowest rung for prostitutes; hence the suicide craze that gave it its name and, incidentally, its grisly lure as a tourist attraction. Figures are unreliable or uncertain on the total number of suicides that went on there, but in just one year, 1899, there were at least six, as well as more than seven attempts. In October of that year, for example, Blonde Madge Davenport and her partner, Big Mame, decided to end it all, and so they bought carbolic acid, the elixir of choice, at a drugstore a few doors away. Blonde Madge gulped it down, but Big Mame hesitated and succeeded in spilling most of it on her face, and the disfigurement got her permanently barred from the place. Suicide attempts were so common that the waiters, upon getting an indication of same, would form a flying wedge and hustle the party out before she (or occasionally he) succumbed. After a woman named Tina Gordon killed herself, John McGurk gave a speech over her body: "Most of the women who come to my place have been on the down grade too long to think of reforming. I just want to say that I never pushed a girl downhill any more than I ever refused a helping hand to one who wanted to climb." This rather chilling bit of equivocation overlooks the fact that by then his business depended on the suicides for a good part of its allure. McGurk was shut down in 1902, and he retired to California, supposedly with an estate of $500,000. His last heartbreak came when his daughter was denied admission to convent school after those in charge discovered her father's identity.

Photograph by Brown Brothers.

On the East Side.

CHILDREN AS *young as five or six went to Fagin schools to learn pocket picking, purse snatching, and cart robbery.*

PROSTITUTES

In the nineteenth century, a young man born into a poor family, perhaps arrived in New York as an immigrant, might nurse ambitions of wealth and status. If he was sufficiently enterprising, he could practice thrift, save his salary, buy a store, save his earnings, buy another store, keep saving and earning until he had a number of stores or one large store. Or, given that workers' salaries in general were barely enough to live on, let alone save to any appreciable degree, and that acquiring the wherewithal to buy just one store could take decades, he might become a burglar, a footpad, a shoulder-hitter, a gambling-house shill, a saloon runner, a swindler of immigrants, a poisoner of horses, a mayhem specialist for hire, a river pirate, a crimp, a dip, a ghoul. Then, with sufficient skill, and luck, and drive, and ferocity, he might come to lead his own gang, and from there, if he managed not to get himself killed, he could be launched into politics, or saloonkeeping, or real-estate management, or the business end of the entertainment industry. A poor young woman who harbored similar ambitions generally had only one route open to her: prostitution.

Prostitution went along with careers on the lower levels of the theater; it was one of the few means for women of the lower class to meet men of a higher station; it gave the appearance of being a way to avoid the drudgery of housework or sweatshop labor; it fostered the illusion of allowing a woman independent enterprise; it dealt in the outward manifestations of a better life, such as fancy clothes and jewelry; it was associated in the popular mind with the realm of leisure, with the pursuit of pleasure. Or if a young woman was solitary—an orphan, for example—that life might be the only possible one for her. Or she might be lured into it by an older sibling already in the profession, or be procured by a lover or a male acquaintance who sought to establish himself as a pimp, or she might be offered money for favors on the street by a stranger who would probably be aware that he was displaying a sum greater than she might otherwise make in a week, or she might, indeed, be sold into the trade by her own parents. After all, no family below the middle class could afford to support children past the age of twelve; few could support them past the age of eight, and many not past infancy. Girls went to work as early as boys, employed as pieceworkers in "light" manufacturing or as shop assistants. In 1888, shop girl were seldom paid more than a dollar and a half per week, n enough to pay for lodging above the flophouse level.

So a young woman not actually seduced or sold into the pr fession might start by free-lancing. Opportunities were manifol for comely women in their teens and twenties. There were me on the street, at places of amusement, who could spare a dolla or two for a rapid sexual fix. Any woman by herself was fai game, and two together might be thought a team. Any woma out after dark would be assumed to be a whore. Perhaps th young woman could get away with doing this every so often t supplement her income. Too often, however, hazards would intrude. In the nineteenth century, a poor woman who contracte syphilis or gonorrhea, quite apart from the mortal danger pose by the diseases themselves, would find herself barred from conventional society; she could never marry, and any medical treatment would usually be reported to the police and get her branded. Even without this risk, chances are that, in the smaller an more socially claustrophobic order that then prevailed, someon would spot her with a man not of her class, and word woul spread. Then she would be ostracized by such relations and acquaintances as thought themselves respectable, and she woul be prey to the threats and manipulations of pimps, and the fres quality that made her attractive to strange men would b spoiled, and she would need to solicit. A young woman wh entered a brothel, where her earnings would be taken by th madam, who would pay her only a meager allowance, and where her movements would be as closely monitored as if she were in a nunnery, could nevertheless count herself fortunate, since the alternatives were so much worse.

Before the Civil War, brothels were restricted largely to the waterfront and the slums, to Cherry and Water Streets, to the Bowery and the Five Points (the slum district centered on the intersection of Baxter, Worth, and Park Streets). Immediately after the war, the moral complexion of the city changed, and prostitution spread all over town. Brothels, now identified by their red doorway lights, sprang up in clusters in the side streets west of Broadway in what was then midtown, and soon all through the Tenderloin, the blocks between 24th and 40th Streets and Fifth and Seventh Avenues. In the Broadway district, there was a literal progression in price and quality as one moved uptown, from the houses near and on Canal Street that

Photographs by Brown Brothers (2).

atered mostly to sailors to the luxurious establishments around linton Place (now called 8th Street). All of them, regardless of ne or price, were essentially the same: redbrick residential ouses, with names painted in white above their doors—the em, the Forget-Me-Not, Sinbad the Sailor, the Black Crook. he fanciest, called parlor houses, featured an atmosphere of onsiderable decorum in their parlors, where liquor was sold nd imbibed with sophisticated restraint, and where a pianist, lways called Professor, provided a cultural note. Flora's and izzie's were among the most famous and expensive; Josephine Voods's, on Clinton Place between Broadway and University, old champagne for the then-outrageous sum of $8 a bottle and vas celebrated for its annual blindman's-buff party on New ear's Eve and its open house on New Year's Day. Even fancier vas Seven Sisters' Row, on 25th Street near Seventh Avenue, vhere seven adjacent houses were run by seven women said to e sisters from a small New England village. The sisters ran tidy, xpensive houses, with parlors in which their young ladies—as vell schooled as if they had been convent-reared, which in a ense they were—played the guitar and practiced the art of re- ined conversation. They attracted customers by sending en- raved invitations to important businessmen staying at Fifth Av- nue hotels. On certain nights each week, clients were admitted nly if they were attired in evening dress and bore bouquets for he girls. The total proceeds from the Christmas Eve trade were onated to charity, a fact given considerable publicity in the ress.

In the Tenderloin—sometimes also called Satan's Circus—there lustered an incredible profusion and variety of manifestations of the sex trade, in and among other institutions of vice (by 1885, it was estimated that half the buildings in the district were entirely given over to some kind of immorality). In this area, where turf was carefully divided up between specialties—where 28th Street, for example, was devoted to high-end gambling houses and 27th Street to poolrooms with bookmaking operations—the streets reserved for whorehouses were 24th, 25th, 31st, 32nd, and 35th, and that was not counting the houses of assignation. The brothels ranged in tone from the Sisters' down to places where sex was incidental and robbery uppermost.

There were the panel houses, for example, where, once a john was safely occupied in bed, a male house employee called a creeper would silently push through a detachable panel in the wainscoting and make for the pockets of the pants hung conveniently on a nearby chair. More sophisticated was the badger game. The gangster Shang Draper, for example, ran a saloon on Sixth Avenue and 29th Street where clients were, by fair means or foul, gotten very drunk. When a customer was sufficiently intoxicated, he would be lured by one of the 40 female employees down to a whorehouse on Prince and Wooster Streets. Very near the climactic moment of his encounter with the woman, an angry man would burst in. He was, he would declare, the woman's husband. Enraged by the evidence of adultery, he would threaten to beat the customer senseless, to kill him, to take him to court. But perhaps, he would hint, he could be mollified, for a significant financial consideration. Identical scenes would meanwhile be taking place in every other room in the joint. Another of Draper's houses employed girls nine to fourteen years of age. In this variation, the "parents" would burst in, the mother would hit the girl in the face so hard her nose would bleed, and the father would shake down the john. It was estimated that 100 men were taken this way every month. Perhaps the all-time champion of the badger game was a Tenderloin operator named Kate Phillips, who one night landed a visiting coffee-and-tea dealer from St. Louis. In the throes of their clinch, a "policeman" appeared, who "arrested" the merchant and took him to "court," where a "judge" fined him $15,000 for adultery. Kate, according to reports, got the money, and the man was never seen again.

CHILD GANGS

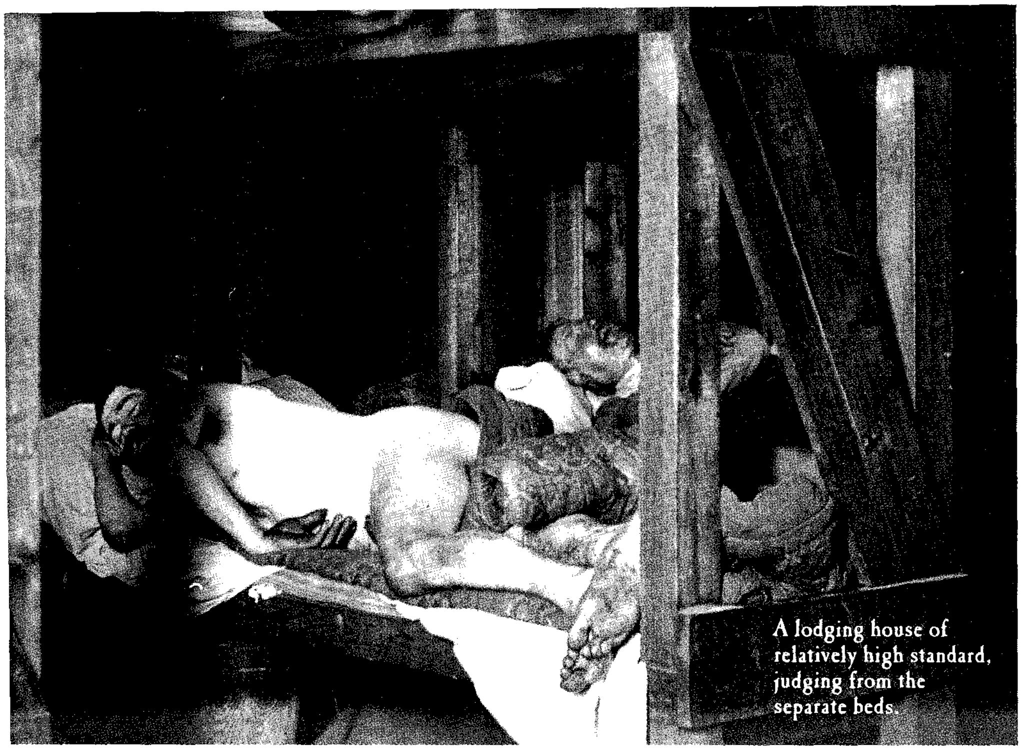
THE REVEREND LEWIS MORRIS PEASE, WHEN he opened his Five Points House of Industry in 1850, was among the first to notice the extent of the youthful underworld. Just as the street gangs had female auxiliaries, they also had farm leagues for children. In the Five Points, there were the Forty Little Thieves, the Little Dead Rabbits, and the Little Plug Uglies, and on the waterfront the Little Daybreak Boys.

Considering that the "adult" gang members were often in their early teens themselves, we may speculate on just how young these trainees might be. Their major value to the gangs was their size. They all worked as lookouts and decoys; among the river gangs, they were important for their ability to crawl through portholes. Pease's efforts to arouse the finer instincts among these waifs did produce one apparent success. He boasted of having converted Wild Maggie Carson, who was the leader of the Forty Little Thieves. He claimed to have overseen her first bath, at the age of nine, and subsequently to have gotten her sewing buttons. Eventually he married her off to the scion of a pious family.

Children as young as five or six were enrolled in Fagin schools to learn pocket picking, purse snatching, and cart robbery, tasks at which they might outdo their seniors. In the 1890s, the major Fagin was Monk Eastman's sidekick Crazy Butch, who had begun his own career very young. He first proved his pedagogic

VAGRANTS *shunned the city for its expense and its gangs of hoodlums and lush-rollers.*

Riding boxcars near Riverside Drive.



A lodging house of relatively high standard, judging from the separate beds.

TRAMPS MUST *have heard New York was a storehouse of cheap beds, but there was competition.*

ability by teaching his dog, Rabbi, to snatch purses, and then went on to coach preadolescents. He also formed his charges into the improbably named Squab Wheelmen. They were most noted for one trick: A member would hit a pedestrian, preferably an old woman, with his bicycle, and then dismount and begin screaming at the victim. As an interested crowd gathered, the other members would pick their pockets.

There was very little that adult gangsters practiced or enjoyed that child gangsters did not contrive to reproduce on their own scale. There were boys' saloons, with 3-cent whiskeys and little girls in the back rooms, and there were children's gambling houses, in which tots could bilk other tots at the usual menu of games. If it seems that these children must have very early used up the entire stock of adult pleasures—sex, drink, gambling, extortion, racketeering, fraud, intimidation, terrorism—it should be remembered that the life expectancy for kids under those conditions could not have been very high. The whole adult order of high and low sensations had to be experienced in fifteen or twenty years at best before they succumbed to disease, malnutrition, exposure, stab wounds, or gunfire. In an era during which New York produced three or four adolescent crooks called Billy the Kid, all of whom disappeared in some fashion before they were old enough to vote, and all of whom were reported incorrectly to have gone West and become *that* Billy the Kid, it is remarkable that any young person from the slums survived to adulthood at all. Those who did can be assumed to have been the most pious, the most enterprising, or the most murderous—in any case, the least childlike—of children.

TRAMPS

THE PHENOMENON OF TRAMPS—THE HOMEless of yesterday—first appeared in the 1870s. Many of them were probably Civil War veterans who hadn't been able to adjust. They were little noticed in the city at first, for one thing because trampdom was generally rural and was thought of as a menace only in farm and range country; for another, because tramps themselves were generally of rural origin and conducted themselves accordingly, remaining mobile and discreet. In th years when Central Park was new tramps would hide out there, living i its sylvan recesses. They attracted notice as a public nuisance with thei penchant for lying prone on the pavement and draining the lees from empt beer kegs set out in front of saloons For some years, toward the end of th century, a tramp shelter operated quietly in a former hotel at Prince and Marion (Lafayette) Streets. Vagrants were given bed and board, and in return they chopped logs for the firewood business that financed the institution.

After the turn of the century, tramps and hoboes began showing up in the city in greater numbers: adventurers drifting back eastward from the settled West, stragglers from Coxey's Army, men put out of work from suburban factories as a result of the Panic of 1897. New York was a minor way station for tramps and hoboes, and they were perceived in significant numbers in the city only from about 1901 to 1917. Most of the railroad vagrants shunned the city for its expense, its gangs of hoodlums and lush-rollers, its uncertain police force, and also because of its underground rail platforms, which made it difficult to hop trains from anywhere but the stations of the West Side river line. But in the first decade and a half of the twentieth century, there were so many people without fixed abode in the city that flops of all sorts sprang up; the Western tramps must have heard of New York as a storehouse of cheap beds. When they got to the city, though, they found a great deal of competition. In 1909, it was estimated there were 25,000 people on the bum on the Bowery and Park Row alone, in hotels, lodging houses, flophouses, missions, sleeping on chairs, in barrels, on saloon floors, in doorways, in stairwells, on fire escapes.

Tramps and hoboes provided a good deal more fodder for Sunday-supplement human-interest stories than the more typical city vagrants, however. They were usually native English speakers, for one thing, and they were independent, more or less eccentric and colorful, more or less nonviolent and healthy. Among the tramps and bums were enigmatic sorts and instant legends. There were said to be Oxford graduates and men with dueling scars from German universities. There were remittance men from old families whose month would follow a rigorously determined cycle: Funds would arrive, followed by new clothes and feasting and carousing; then the money would be gone, the clothes would be pawned, and there would follow a week or two of utter destitution, each stage accompanied by a corresponding shift of lodging. One Bowery character, known only as J. Black, would ceremoniously extract a dark suit from hock for a few days each month and disappear to read in the public library. There were the usual legendary rich bums, the authenticity of whose fortunes remains questionable. A man named William Smith, who died in 1913 at the age of 80 after some three decades as a vagrant, was said posthumously to have been playing the stock market all along and to have left some $200,000 in cash and securities. Another man was rumored to have bequeathed $35,000 to two road companions.

The Bowery's term as a magnet for tramps was finally ended by the approach of World War I, especially by the 1917 "Work or Fight" order that conscripted into the armed forces anyone not demonstrably employed, a law that cut a great swath through the area's population and finally killed the street as an entertainment district for anyone but the pathetic derelicts who

Photograph courtesy of the New-York Historical Society.

mained through Prohibition. It provided a handy excuse for e police to make sweeps of the rootless and unprotected in her areas as well, such as Hell's Kitchen and Harlem. The mbers were, of course, to return little more than a decade ter, when the Depression struck and shantytowns went up in e parks and Hoovervilles along the waterfront.

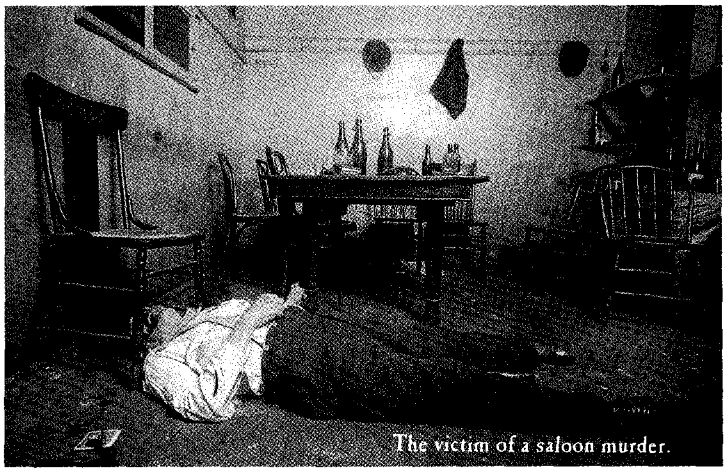
CRIMINALS AND LAWYERS

THE MOST FAMOUS PIRATE OF THE TIME WAS A middle-aged crook named Albert E. Hicks, who in 1860 was shanghaied and woke up aboard the sloop *E. A. Johnson,* bound for Virginia to pick up a shipment of oysters. Five days later, the boat was discovered rifting off the coast of New Jersey, empty and with signs of loodshed. Inquiring policemen found that Hicks had been seen Manhattan with a great deal of money. He skipped town but as arrested in Providence, Rhode Island, carrying a watch and daguerreotype that could be traced to the ship's officers. The .S. Circuit Court found him guilty of murder and piracy on the igh seas, and he eventually confessed to having killed all hands ith an ax. The case achieved enduring fame when P. T. Barum acquired a mask of Hicks as well as all his clothes for $25 nd two boxes of cigars. Hicks was hanged a mere four months fter his deed, to much pomp, on Bedloe's Island (the future site f the Statue of Liberty).

The 1860s and 1870s were the grand era of bank robberies. ames L. Ford wrote in his memoirs 50 years later, "Such operaions as bank burglary were held in much higher esteem [then] han at present, and the most distinguished members of the raft were known by sight and pointed out to strangers." The istrict gangs of the time were pikers and barroom brawlers ompared with such an outit as that put together by eorge Leonidas Leslie, lso known as Western eorge and referred to in the press as King of the Bank Robbers. According to George W. Walling, who was police superintendent from 1874 to 1885, the Leslie gang was responsible for 80 percent of the bank robberies in New York between the Civil War and Leslie's death in 1884; estimates of their total take ranged between $7 million and $12 million. Such statistics must be viewed with suspicion; one set of devious masterminds, after all, does less to damage police prestige than a whole town full of bank robbers.

Fences in the mid–nineteenth century were powerful enough, and perhaps sufficiently liberal with bribes, to operate with a degree of openness. After the Civil War, Frederika Mandelbaum, an impressive, narrow-eyed figure, secure in her 250-pound bulk, had a three-story building on the corner of Clinton and Rivington Streets where she ran a fencing operation with the assistance of her husband, Wolfe, and their son and two daughters, under the guise of a haberdashery. Her first listing in police records dates to 1862, and she is said to have passed between $5 million and $10 million in goods through her mill over the next twenty years. She was also alleged to have operated a Fagin school on Grand Street, but this very popular allegation was bandied around so carelessly in the decades after the appearance of Dickens's novel that it should be viewed with caution. "Marm" Mandelbaum, whose house was said to be furnished as opulently as any Vanderbilt's—with goods liberated from uptown mansions—was the social leader of the female criminal set. Her friends included such prominent sneak thieves and blackmailers as Big Mary, Ellen Clegg, Queen Liz, Little Annie, Old Mother Hubbard, Kid Glove Rosey, the con woman Sophie Lyons, and Black Lena Kleinschmidt. Black Lena was an uncommonly successful pickpocket and moll-buzzer who was undone by her taste for social climbing. After saving her money for years, she finally moved to the then-fashionable suburb of Hackensack and began entertaining a straight crowd. Legend has it that her end came when, at one of her lunches, a guest recognized a diamond ring Lena was wearing as her own unique piece, stolen years before. Marm Mandelbaum, for her part, was indicted for grand larceny by the district attorney in 1884 but jumped bail and fled to Canada. She had the last laugh, as her bondsmen succeeded in transferring the property pledged for her bail to her possession by means of back-dated documents.

Mandelbaum was represented by the era's paramount criminal lawyers, William Howe and Abraham Hummel, whom she paid a retainer of $5,000 a


The victim of a saloon murder.

MIDDLE-AGED PIRATE *Albert E. Hicks eventually confessed to having killed everyone aboard the sloop* E. A. Johnson *with an ax.*

Swindlers "Old Ike" Vail, James "The Kid" Fitzgerald, "Hungry Joe" Lewis (who cheated Oscar Wilde), and "Paper Collar Joe" Bond.

Photographs: top, Municipal Archives, City of New York; bottom, from *Professional Criminals of America (1886),* by Inspector Thomas Byrnes.

The Lower East Side, circa 1910.

SOME MERCHANTS ***held going-out-of-business sales that went on for years at a stretch.***

year. This pair were very nearly a law unto themselves, and were so much a part of the New York scene, both high and low, in the latter half of the nineteenth century that they can hardly be discussed without superlatives. In their 40-odd-year career, they were said to have represented more than 1,000 defendants in murder and manslaughter cases alone, with Howe personally pleading more than 650. The firm was established in 1861 by Howe, a corpulent, flashily dressed practitioner noted for his overwhelmingly theatrical manner, in particular much given to weeping in the courtroom. His partner, the canny, diminutive Hummel, joined as an office boy in 1863 and was elevated by Howe to equal status within a few years. They redefined the word *shyster.* Their offices were in a building on Leonard and Centre Streets, directly across from the Tombs, that was ornamented with a 40-foot sign advertising their practice. Their cable address was LENIENT. They sometimes obtained the minutes of successful trials, had them reprinted, and distributed them as publicity. They owned reporters at most of the daily papers and kept a regular stable of professional witnesses. Hummel once got 250 of the little more than 300 prisoners on Blackwell's Island (now Roosevelt Island) released all at once on a technicality. Howe and Hummel kept no records.

The mainstay of their practice was tl breach-of-promise blackmail suit, whic they effectively worked on both sides, re resenting showgirls who had had affai with society figures and then bee dropped, and at the same time being ke on retainer by many of these playboys protection against further suits. Their cl ent list virtually defined the newswortl part of Manhattan society in the last 3 years of the nineteenth century. In tl criminal world they represented enti gangs, such as "General" Abe Greenthal national pickpocket ring, the Sheen Mob, the forgers of Chester McLaughlin Valentine Ring, and the foremost dowr town gang of their day, the Whyos. The worked for George Leslie (receivin $90,000 from him in the wake of th 1878 Manhattan Savings fiasco, for man years afterward the largest legal fee o record), the counterfeiter Charles O Brockway, the major bookmaker Peter D Lacey, the procuresses Hattie Adams an the French Madame, the abortionist Ma dame Restell, the Tammany boss Richar Croker, the dive owners Harry Hill an Billy McGlory, and such once-famou murderers as Dr. Jakob Rosenzweig (th Hackensack Mad Monster), Annie Walden the Man-Killing Race-Track Girl, an Ned Stokes, who shot Jim Fisk. In civi cases of various sorts they representec bridge-jumper Steve Brodie, *Police Gazette* publisher Richard K. Fox, exotic dancer Little Egypt, the anarchist Johann Most, and a slew of theatrical figures that included P. T. Barnum, Edwin Booth, John Drew, John Barrymore, and Lillie Langtry. Their industry did not flag until Howe died in 1902 and Hummel was chased from the country by the reform crusader William Travers Jerome, dying in London in 1926.

Some of the flavor of their ambiguous attitude toward the law can be derived from their sole published work, the 1888 *In Danger.* They describe the temptations in mouth-watering detail: ". . . elegant storehouses, crowded with the choicest and most costly goods, great banks whose vaults and safes contain more bullion than could be transported by the largest ships, colossal establishments teeming with diamonds, jewelry, and precious stones . . . all this countless wealth, in some cases so insecurely guarded." Under the guise of alerting the public to the dangers of big-city crime, they offer explicit directions for making burglars' tools and give formulas for rigging cards. The booklet is, in fact, an advertisement for crime, couched in all the subtlety known to the science of publicity at the time.

PEDDLERS

VIRTUALLY EVERY KIND OF INEXPENSIVE ARticle was offered for sale on the streets. This trade went on without benefit of advertising, obviously; instead, cries, costumes, locations, and the age or sex or race of the vendor were an indication of what was for sale. There was the clam seller: "Here's clams, here's clams, here's clams today/ They lately came from Rockaway/ They're good to roast, they're good to fry/ They're good to make

Photograph by Brown Brothers.

a clam-pot pie/ Here they go!" There were chimney sweepers (“Sweep o, sweep o”) and ragmen (“Rags, rags, any old rags” or “Old clo', old clo', any old clo' ”). Most celebrated were the hot-corn vendors (“Hot corn, hot corn, here's your lily-white hot corn/ Hot corn, all hot, just came out of the boiling pot”), who were almost always young girls and sold their wares from baby carriages and children's wagons. The wares sold by street criers gave a fair indication of the range of fast food of the time: oysters, fish, buns, hot spiced gingerbread, strawberries, ice cream, baked pears—a wholesome-sounding list. Competition with the increasing general noise level of the city is presumably what drove the criers out of business, as little is heard from them after about 1860, with the notable exception of newsboys.

Selling became minutely particularized in the middle nineteenth century, as commercial turf lines were drawn up by various groups. As of the 1880s, for example, Irishwomen (popularly identified as smoking pipes) sold apples, “George Washington pie,” St.-John's-bread, and flat gingerbread cakes called “bolivars”; Chinese men sold candy and cigars. Men in general sold tobacco, socks, suspenders, hose, yarn, and gloves. Women sold most of the food, although, after the era of the hot-corn girl, roasted ears were almost always sold by black men. Boys sold ties, pocketbooks, pocketbook straps, and photographs. Little girls sold matches, toothpicks, songs, and flowers. After the Civil War, lame soldiers held the monopoly on shoestrings, and they also sold ties and a lesser rank of books and magazines. Italians dispensed ice cream; Germans dealt in sausages.

In residential areas, there were itinerant umbrella menders, tinkers, whitewashers, washtub menders, glaziers, paviors, hod carriers, excrement carriers, odd-job men identifiable by their square paper caps. Ballad vendors and encyclopedia salesmen likewise worked the doors. Orange vendors sold their wares in bundles hung from yokes. Street photographers plied the main arteries with samples of their work mounted on boards. Hackmen waited at stands outside train and ferry stations, calling “Keb, keb, keb.” Newsboys were everywhere, fighting for territory, hitching rides on horsecars, yelling “Extra!”

In the Bowery, Chatham Square, and the nearby region, another mercantile style prevailed. Many of the shops were run by “cheap Johns” selling shoddy goods, but even the more respectable merchants behaved with frenzied aggressiveness. In contrast with shopkeepers anywhere else in the city, they displayed the bulk of their stock in stalls and boxes on the sidewalk in front, and they were constantly putting on fire sales that had not been occasioned by fire and going-out-of-business sales that might go on for years at a stretch.

Everything on the Bowery was loaded and short-counted. Even the pushcarts sold bad fruit, cutlery made of scrap that broke at first use, used ink bottles filled with water. There were also businesses that could hardly be found anywhere else: tattoo parlors, for instance, which flourished around Chatham Square until the 1950s, and black-eye fixers, who were essentially makeup artists and whose ability to maintain sufficient trade to set themselves up in storefronts—while only occasionally keeping a second line in something more workaday like barbering—is a testament to the continuous violence of the neighborhood.

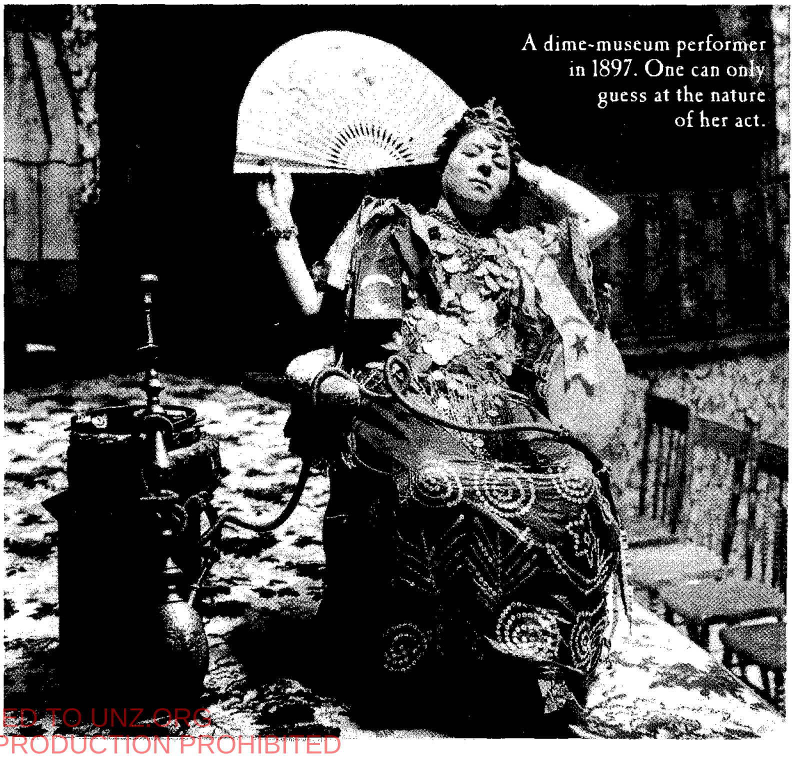
DIME MUSEUMS

THE PECULIAR INSTITUTION OF THE DIME museum probably had its origin in the back rooms of eighteenth-century taverns, where curiosities, anatomical anomalies, and the like were exhibited on an irregular basis. The man who made it into an institution was P. T. Barnum, who started in 1835 by exhibiting an ancient black woman named Joice Heth, who, he alleged, was 161 years old and had been George Washington's wet nurse. Barnum showed her in daily sessions in a coffeehouse at Bowery and Division to great popular acclaim, until she died several months after her debut. Barnum next staged diverse attractions at the Vauxhall Saloon, near Astor Place, from 1840 until 1842, when he had accumulated the capital to purchase the old American Museum, a staid exhibition hall of elegant white marble, at Broadway and Ann Street. There he showed wax figures, “human wonders,” a menagerie, dioramas, edifying dramas, mechanical contrivances, panoramic views, and sundry frauds, and was legendarily successful at it. He continued throughout the century, even after his museums succumbed to fire—first the one on Ann Street in 1865, then the one on Broadway between Prince and Spring in 1868—after which he left for the theatrical nexus of 14th Street and later became a partner in the grand hall called Gilbert's Garden, eventually renamed Madison Square Garden.

The museum format, which Barnum did not invent but which he broadened in appeal, was widely imitated. In 1867, the moniker was established when, as a result of a price war, admissions were reduced to a dime. The first to reach this mark was Bunnell's Museum on the Bowery, which boasted—besides its tattooed man, its “double-brained” child, and the like—a “Dante's Inferno” that featured wax figures of widely despised living figures (Boss Tweed, Henry Ward Beecher, Jay Gould, Victoria Woodhull) writhing in eternal torment. Nevertheless, Bunnell's major attraction for the year 1879 was a grand poultry show. Around the Bowery there were scores of emulators, each with its waxworks, its “moral dramas,” its mechanical wonders, its panoramas. Slightly risqué tableaux and set pieces began showing up in abundance. Everywhere, the museums whispered of “spicy French sensations,” “secrets of artists' models,” “secrets of the seraglio,” “beautiful minuet dancers from the Jardin Mabille,” “bewitching female bathers in real water.”

On the Bowery, dense as it was with such diversions as nickel shooting galleries featuring animated, noisemaking figures, such lures hardly stood out, but by the 1880s they were creeping uptown. The Eden Musée, on 23rd Street diagonally across from

DIME MUSEUMS *whispered of “French sensations” and “bewitching female bathers in real water.”*



A dime-museum performer in 1897. One can only guess at the nature of her act.

Photograph courtesy of the Museum of the City of New York, Byron Collection.

McCreery's Department Store, featured the usual retinue of freaks, midgets, fire eaters, sword swallowers, waxworks, a Chamber of Horrors, and "Ajeeb, the chess mystery," a pseudo-automaton consisting of a hollow figurine inhabited by a child dwarf. At Huber's Dime Museum on East 14th Street, patrons would be regaled by the spiel of the barker, a formidable gentleman in evening dress, with pomaded hair and waxed mustache, who intoned, "Ladies and gents/ For only 10 cents/ You can see all the sights/ And there on your right/ Is the great fat lady./ She's a healthy baby/ Weighing 300 pounds./ She's six feet around./ Her husband is the living/ Skeleton—see him shivering./ The dog-faced boy/ Will give you all joy/ And the tattooed man/ Does the best he can. The human horse/ Is wonderful of course./ And I'll show to you/ The baby kangaroo," and so on. This worthy is said later to have killed himself "when his muse ceased to be appreciated."

Elsewhere, there were mermaids (usually, dead manatees in a tank), two-headed calves, four-legged chickens, calculating horses, dwarves, giants, bearded ladies, armless wonders, wild men of Borneo, "Circassian princesses" possessing incredibly long hair and usually surrounded by snakes, snake charmers, Indian rubber men, glass eaters, mental marvels, ossified girls, legless ladies, men-fish, "iron-skulled" men, men "who will not smile," men "who cannot stop walking," geeks, living half-men, human pincushions, human claw hammers, human anvils, egg cranks (who could eat something like 120 of them at a sitting), idiot-savant calculators, tattooed marvels ("ninety thousand stabs and for every stab a tear," at Barnum's Museum). Inarticulate minor celebrities were also displayed, such as Bob and Charlie Ford, after they had killed Jesse James.

Bowery museums were the true underworld of entertainment and could include anything too shoddy, too risqué, too vile, too sad, too marginal, too disgusting, too pointless to be displayed elsewhere. For the inmates, life in the museums was no doubt rather boring and workaday. At Bunnell's, renamed the Globe, George the Turtle Boy played cards between shows with Laloo the East Indian Enigma, who had a small head growing out of his side. An extra nickel would allow one downstairs for the melodrama or variety (Al Jolson, for one, got his start this way). Twelve or 15 shows went on daily, during which the freaks had to stand around and assume typical poses, although when the immortal Jo-Jo the Dog-Faced Boy hit the Bowery, his draw was so great that the schedule was expanded to 23 shows daily.

Mostly the museums were desperately cheap and small-time. A great number lacked even the resources to put on shows or hire human oddities, and so instead displayed any rag end they could get their hands on and elevate in stature through imaginative labeling: old coins, old musical instruments, old furniture, spearheads, Civil War rifles. Worth's Museum claimed to display the pickled head of Guiteau, President Garfield's assassin; three separate Bowery museums insisted they possessed the club with which Captain Cook was killed in the South Pacific. Museums would be plastered with signs warning FOR MEN ONLY; NO MINORS ADMITTED and then turn out to contain a scattering of old newspapers, yellowed envelopes, peepholes with views of ordinary chromolithographs. One such establishment was destroyed in 1899 by a group of soldiers returning from the Spanish-American War, enraged at finding no actual sex or depravity.

Depravity was there to be had, of course, at places like the Grand Museum, which featured tableaux vivants by women clad only in flesh-colored tights. There were joints that promised "nude women" and delivered (after the sucker had paid two or three separate admissions to sanctums within sanctums within the museum) a single unadorned showroom dummy, or possibly an embryo in a jar. There were "anatomical museums," which displayed wax models of organs and vaguely obscene charts detailing the "secrets of a successful marriage," and where "professors" who claimed to have lately come from Berlin or Paris droned on while showing lantern slides of horrifying venereal deformities in the faces of victims of tertiary syphilis.

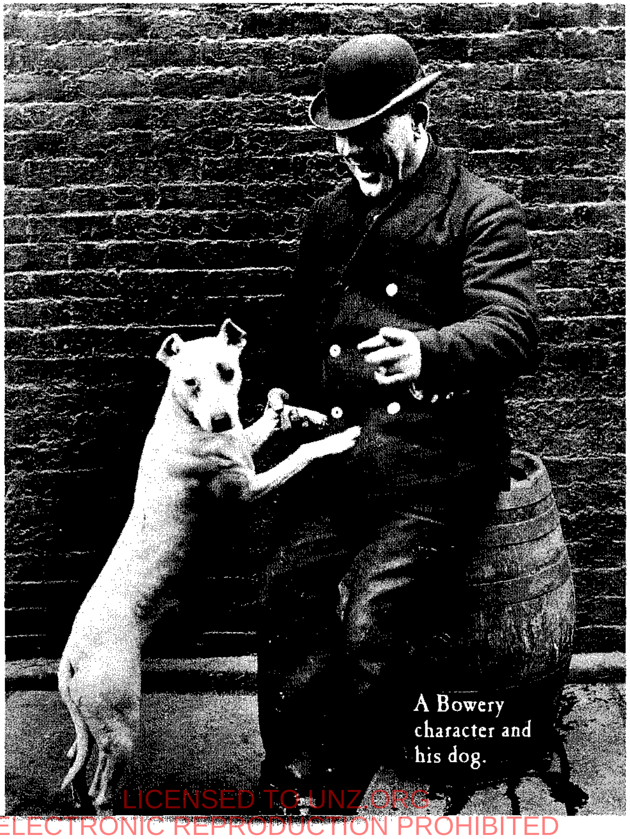
CON GAMES

THE DAZZLING VARIETY OF SHORT CON GAMES in the late nineteenth century ranged from such acting exercises as the Spanish-prisoner swindle (a grieving wife and children would be toured, pleading for funds to release a prisoner of conscience from foreign confinement) to vaudeville routines like the pedigreed-dog swindle.

This con would begin with a man entering a saloon, accompanied by a dog. Over a drink, he would explain to the bartender that the mutt was a prizewinner, an extremely valuable specimen of some mythical breed. Then he would ask the bartender to watch the dog for half an hour while he attended to a crucial matter of business, possibly sweetening the deal by giving the bartender a small tip. While the dog owner was away, another man would come in, spot the dog, exclaim over it, and then ask the bartender if he was willing to sell. When the bartender refused, the man would pretend that the bartender was simply being canny, and he would offer greater and greater sums. Finally, just as the bartender was beginning to weaken, the man would give up and leave, adding as an afterthought that he might come back later in case the bartender had changed his mind.

Soon after that, the dog's owner would return, looking distraught, announcing that he had been ruined. After accepting the bartender's sympathy, he might allow himself to think of selling the dog, and the bartender, not wanting to seem too eager, would name a smallish but still sizable figure. The dog owner would look both stricken and relieved, accept the money, and leave with tears in his eyes. The accomplice, needless to say, would never return. ■

CON GAMES *ranged from the Spanish-prisoner swindle to the pedigreed-dog scam.*



A Bowery character and his dog.

Photograph by Brown Brothers.

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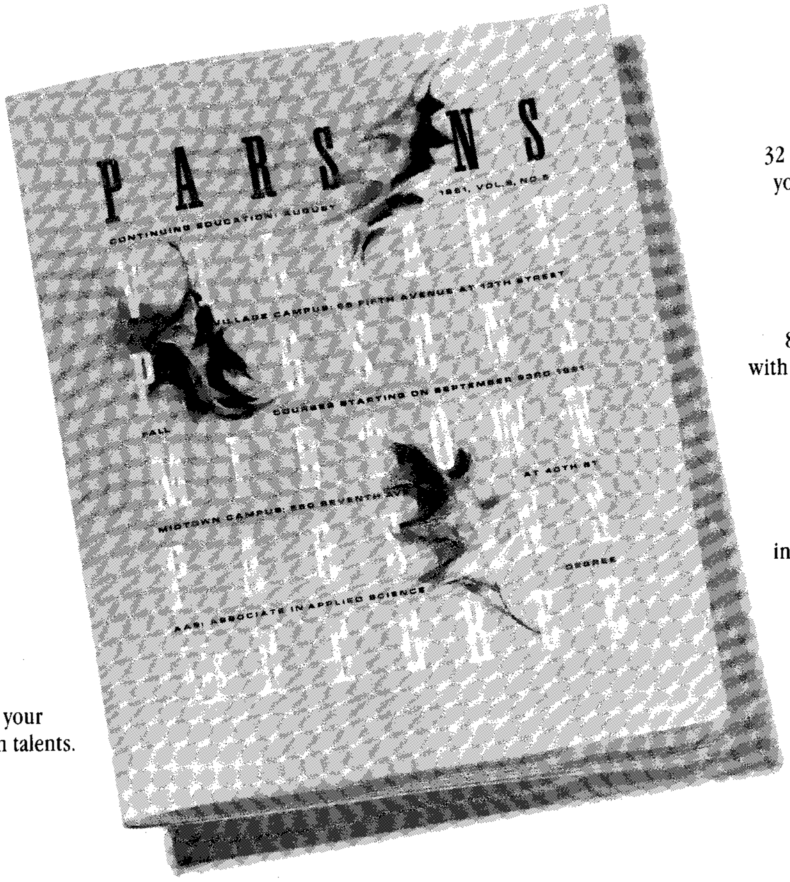
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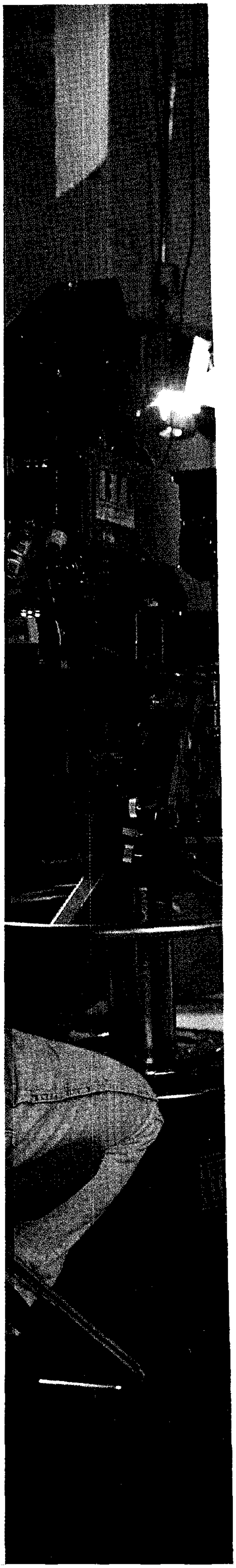
CABLE IN THE COURT!

TIME WARNER PUTS BIG MONEY ON STEVEN BRILL'S NEW CABLE CHANNEL

BY WARREN BERGER



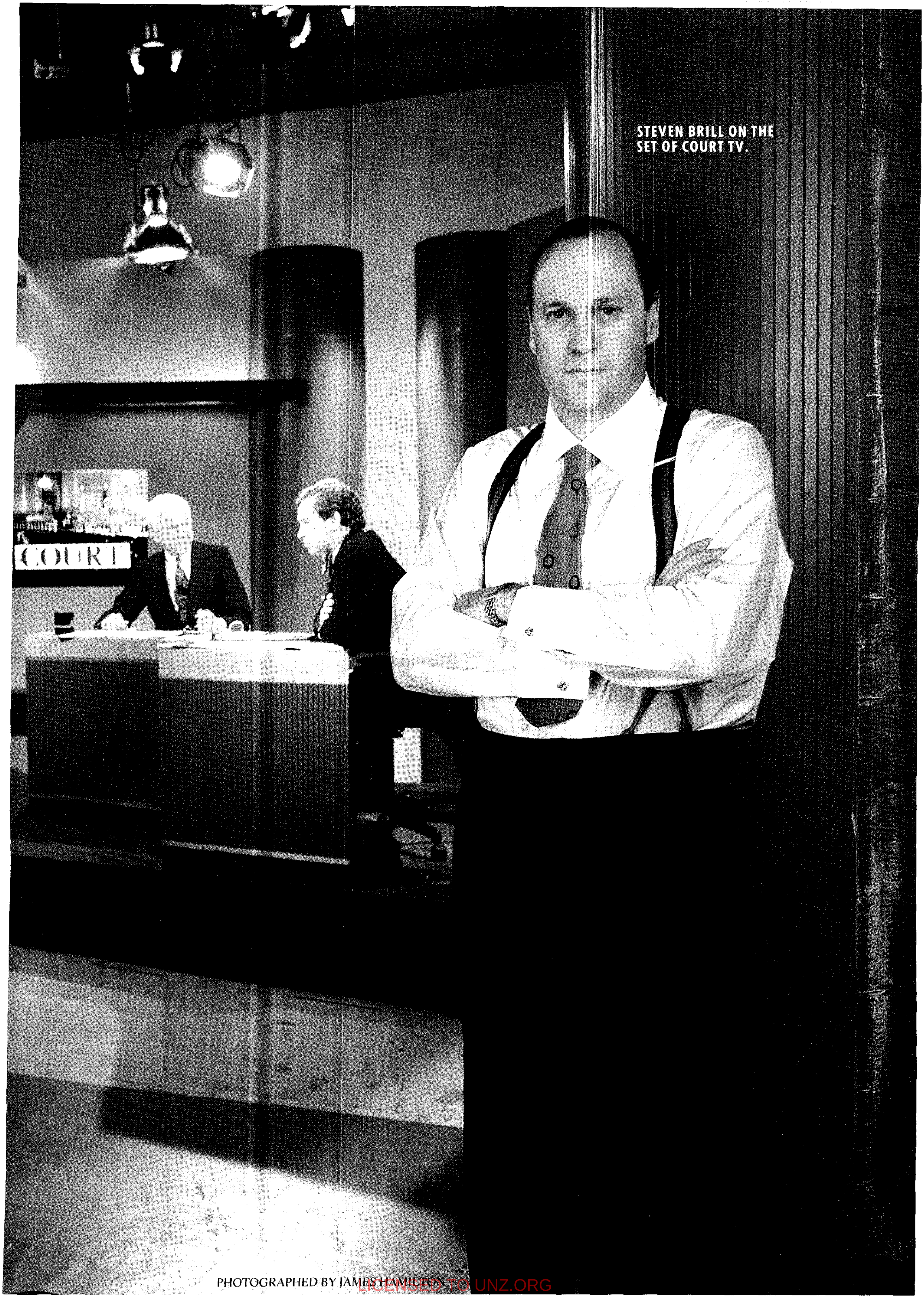
IT WAS THE EVE OF THE CENTRAL PARK—JOGGER TRIAL, AND STEVEN BRILL was angry. The editor known for turning the legal profession inside out in *The American Lawyer* had been working furiously on a new cable-TV network devoted exclusively to the live coverage of court trials. Brill planned to use the case of the jogger for his trial run. He'd hired camera crews to shoot the action, which he planned to show on public-access channels. He couldn't have asked for a more dramatic preview of his network.

Then, just before the case was going to jury selection, Brill learned that no cameras would be permitted in the courtroom. The Manhattan district attorney's office joined the defense in asking the judge to impose a ban. What happened next, according to the *Columbia Journalism Review,* was vintage Steven Brill. He called the D.A.'s office, got a high-ranking prosecutor on the line, and screamed at her, "You f---ed me! You f---ed me!"

A year later, Brill is considerably calmer, but no less driven. When the William Kennedy Smith trial begins in Palm Beach, Brill's Courtroom Television Network, which plans to cover the proceedings live, will have finally landed

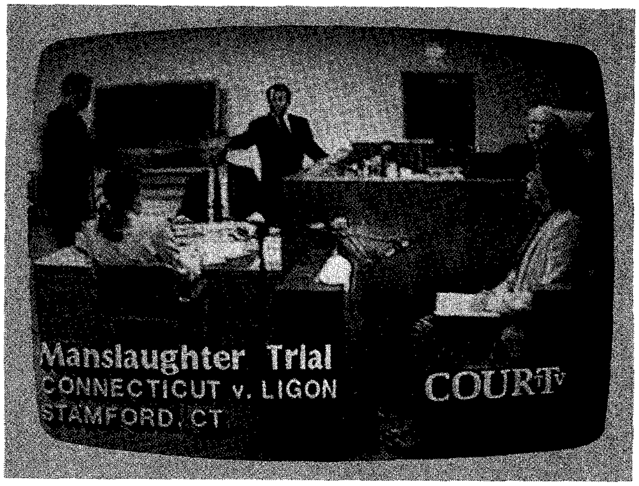
HE TELEVISED TRIAL OF VILLIE SMITH WILL BE OURT TV'S BIG SHOW.

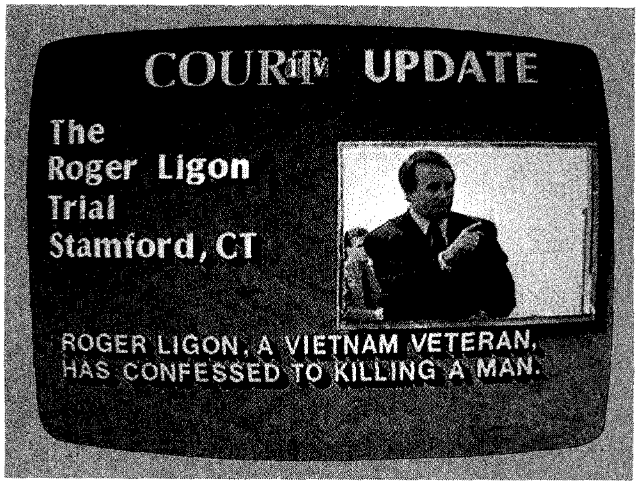
UPI/Bettmann Newsphotos

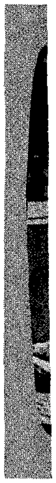


STEVEN BRILL ON THE SET OF COURT TV.

PHOTOGRAPHED BY JAMES HAMILTON




COURT TV UPDATE
The Roger Ligon Trial Stamford, CT
ROGER LIGON, A VIETNAM VETERAN, HAS CONFESSED TO KILLING A MAN.

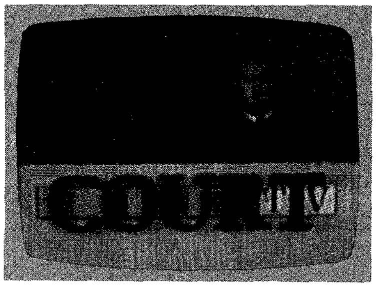


its big show. Brill has a chance to shape public opinion with the Smith trial. The sound bites will be everywhere—but only Court TV will be telling the whole story, complete with details. "We've learned a lot since then," Brill now says of the jogger-trial experience. "We probably weren't ready for the exposure at that point, anyway. Now we're ready."

Anyone who thought Brill might be discouraged by the early setback doesn't know him. After his initial outburst (which Brill claims never happened), he plowed straight ahead with the Court TV project, becoming a one-man lobby for TV cameras in court while also aligning himself with some of the most powerful forces in the cable-TV business. On July 1, Court TV was broadcasting round-the-clock coverage in millions of cable homes throughout the country. It was showing everything from obscure age-discrimination cases to splashier fare involving celebrities, sex, and murder, with Brill waiting all the while for the moment when Mr. Smith would come to trial.

The 40-year-old Brill is a combative reporter who chomps on unlit cigars and dresses in flashy suspenders and shirts with white collars and cuffs. The Wall Street duds seem mismatched with the man himself, whose stout build, flat face, and small, piercing eyes make him look more like a tough guy from Queens, which he is. Though Brill's new to TV, at *American Lawyer* he opened up the secretive world of law firms, gathering top journalism prizes—and more than a few enemies. He mixed hard reporting and dicey gossip with a masterly touch.

TIME WARNER, STEVEN BRILL'S MAJORITY BACKER, THINKS THAT COURT TV IS GOING TO BE THE NEXT BREAKTHROUGH IN CABLE. ■



Brill is attempting to do much the same at Court TV—a hybrid of gritty journalism and soap opera. So far, the programming looks to be rough, unpredictable, perplexing, and very interesting. Brill's network staff of 75 (including his wife, Cynthia, Court TV's general counsel) moves via satellite from one trial to another and includes breaks for commentary from guest lawyers and chief anchor Fred Graham, formerly of CBS News. But the trial participants are the real stars: a college-basketball player in Cincinnati accused and acquitted of rape; a 60-year-old woman in Philadelphia charging a major corporation with age discrimination; Marlon Brando at the sentencing hearing of his son Christian; New Hampshire's Pamela Smart, who conspired with her teenage lover to kill her husband; AIDS activists charged with disorderly conduct at St. Patrick's Cathedral.

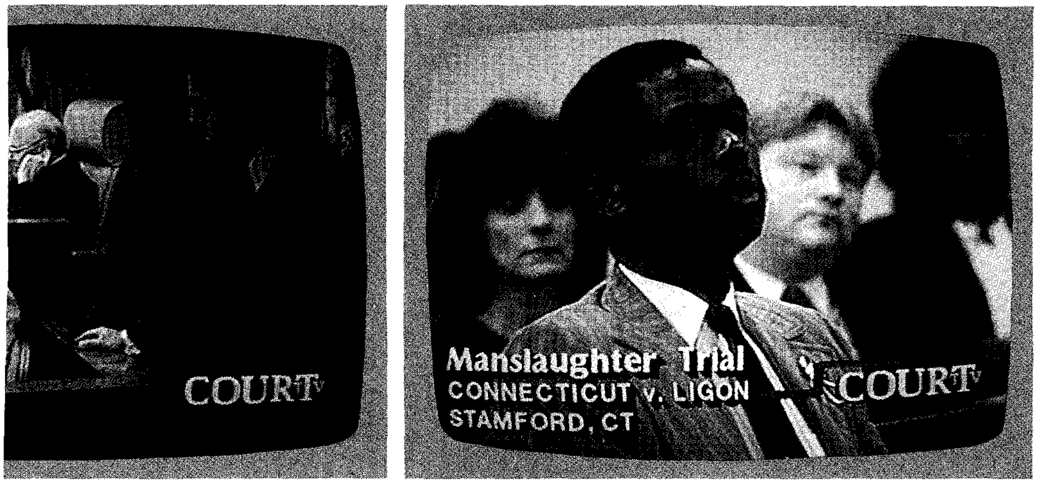
WITH ALL THE MOVIE stars, freedom-of-speech debates, and deadly love triangles, Court TV may be the "next breakthrough in cable television," according to Bob Pittman, the Time Warner executive who launched MTV ten years ago (*New York*, July 30, 1990). Time Warner is Brill's majority backer.

But Brill wants more than just a popular TV program. His goal is to demystify the legal process. With its behind-the-scenes analysis and explanations, Court TV "holds viewers' hands" as it leads them through the legal maze. "We're going to help people understand the important legal issues and the verdicts that affect their lives," he says. "This isn't just entertainment."

NOT EVERYONE BELIEVES Brill can pull off the balance between public service and entertainment. Victims'-rights groups are concerned that Court TV may go for the sensational in its quest for ratings. Brill's decision to show a rape trial on opening day hasn't helped matters, even though the network has so far been careful about protecting identities of rape victims. Some who know Brill—particularly lawyers who've been stung by *American Lawyer*—wonder whether his aggressive style will wreak havoc on the sometimes delicate judicial process. New York lawyer Stanley Arkin says Brill "has a keen commercial sense, but whether he has the sensitivities to deal with the ethical, social, and legal issues involved here is another matter."

Harvard law professor Alan Dershowitz says he's had a running feud with Brill for years; it was fueled recently when *American Lawyer* criticized him for writing about client Claus von Bülow in *Reversal of Fortune*. Dershowitz says, "Nobody trusts Brill. I don't think people in the legal profession have faith that anything he touches is going to be objective, neutral, or educational. I'm in favor of bringing TV cameras into the courtroom—but there couldn't be a worse person to do it than Steve Brill."

Yet for every Alan Dershowitz, there's an F. Lee Bailey, who says of Brill, "His



COURT TV SHOWS JUST HOW INTERESTING, DIFFERENT, AND *SLOW-MOVING* COURTROOM DRAMA CAN BE.

reporting has, from my experience, always been right on the money. Brill changed the legal profession—he cut through all the secrecy of the big firms, and he was the first to do that." Bailey adds that a courtroom TV network "will help to enlighten the public if it is done in a responsible fashion, and I'm confident that Steve will handle it that way."

BRILL IS A BUNDLE OF CONTRAdictions: A working-class snob, he's as proud of his roots (his father owned a liquor store) as he is of his Deerfield prep-school background. He's a Yale-law-school graduate who never took the bar exam, a die-hard liberal who dresses like Gordon Gekko, a belligerent, sometimes nasty boss whose employees tend to revere him anyway, and a veteran trade-magazine journalist who reportedly makes around $500,000 a year.

At Yale, Brill spent a lot of time away from class, initially working for Mayor John Lindsay, then writing for *New York* Magazine. By the time he finished law school, he was an established journalist with a hard-charging, prosecutorial style.

One of Brill's first major stories, published when he was 25 in *Harper's,* was called "Jimmy Carter's Pathetic Lies." Brill followed Carter during the 1976 campaign to see if his statements to the public were truthful and accurate. Brill decided they weren't. For example, Carter told audiences he always read their letters; Brill said that some of Carter's mail was actually opened for him. *Time* magazine, for one, blasted Brill for harping on trivialities and said he did a hatchet job on an essentially honest politician. Brill stands by the piece today, saying, "If anything, it was too soft on Carter."

Brill's definition of a great story was—and still is—"one that looks at something big and powerful that nobody knows anything about." In 1976, he took on the Teamsters Union. Brill simply wouldn't back off the story, despite threats from all sides. He claims that even the FBI was on his case. Agents believed he had unraveled the mystery of Jimmy Hoffa, and they wanted Brill to share his scoop with the bureau. The reporter stood his ground, and *The Teamsters,* published in 1978, became a best-seller.

IN THE LEGAL PROFESSION, BRILL found his ideal subject. It was big and powerful and virtually untouched by journalists. After establishing his own column on lawyers in *Esquire,* Brill became convinced that it was time for a magazine about the law and lawyers. With Jay Kriegel, now a top CBS executive, he persuaded an overseas investor to bankroll the $2.5-million start-up of *American Lawyer* magazine in 1979.

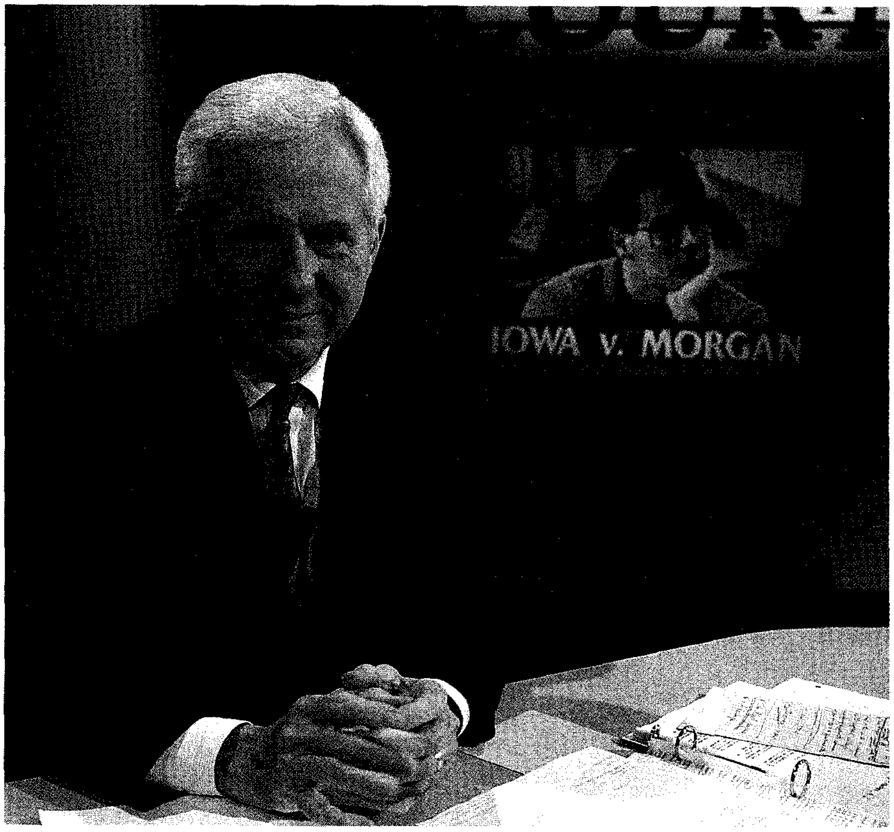
Almost overnight, the magazine had an impact. *American Lawyer* routinely revealed information—revenues, partners' salaries, and fees—that had always been closely guarded by firms. Brill also looked at the business ethics of individual firms and how they treated young associates, which turned his magazine into a bible among law-school graduates. Others read *American Lawyer* for the gossip, and there was plenty. Kim Eisler, a onetime staffer who is now a national editor at *Washingtonian* magazine, says *American Lawyer* was "a little bit like a porn magazine. In legal circles, everyone wanted to read the magazine, but few would admit it."

The reporting and writing earned *American Lawyer* three National Magazine Awards. And pumped by his success, Brill put together a group of law newspapers covering ten different regional markets. But *American Lawyer* remained the centerpiece, and Brill's own articles were among the strongest and most influential. He was, says former employee and award-winning *New Yorker* writer Connie Bruck, "simply a great reporter who wasn't afraid of anyone." One Brill story, written in 1983, eventually helped free a man on death row. Another dissected the breakdown of the New York criminal-justice system. *Newsweek* columnist Meg Greenfield called the piece a "supremely important and utterly devastating report."

FEW WOULD ARGUE WITH F. LEE Bailey that *American Lawyer* changed the legal profession; the issue is whether those changes were positive. James Jones, managing partner at the Washington law firm Arnold & Porter, says that Brill's magazine, with its emphasis on financial disclosures, helped make the legal profession "more market-driven, more price-conscious and competitive—more like a business, less like a profession. Am I happy about that? Not necessarily, although the client is probably better off for it." But another partner at a top New York firm says the magazine helped usher in "the spirit of the eighties—a time when the profession became dominated by greed and huge fees, by lawyers looking at what other lawyers were making and jumping ship for more money. Brill fed on that whole phenomenon."

"He uses his magazine like a hit list," Dershowitz says. Other lawyers agree that Brill plays favorites at his magazines, but staff members disagree. "It may be true that he jumps on certain people he doesn't like," says former executive editor Denise Martin, "but I don't believe Steve ever shied away from writing a negative story about someone who was a friend of his."

Brill has been known to tear down the firms he helped build up. Take, for example, the now-defunct law firm Finley Kumble. During the firm's takeover binge in the mid-eighties, it received so much press in *American Lawyer* that a section of the magazine was referred to as "Kumble's Corner" by the firm's partners, according to Eisler. However, when Finley Kumble began to self-destruct in the late eighties, it was Brill's investigative reporting that uncovered the firm's carefully concealed financial woes. Brill's brutal—and prophetic—headline was BYE BYE, FINLEY KUMBLE. Eisler, who wrote about Finley Kumble in a book entitled *Shark Tank,* says that Brill's relationship with the firm was not atypical: "Brill likes to



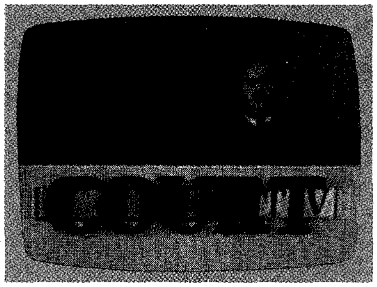
FRED GRAHAM, FORMERLY OF CBS NEWS, IS THE NETWORK'S CHIEF ANCHORMAN.

show the world that he can make a firm and then break it," he says.

His relations with employees have been no less stormy. *American Lawyer* has turned out an impressive number of top-flight journalists who now work for the New York *Times, Forbes, U.S. News & World Report,* and, in particular, the *Wall Street Journal,* which now employs a half-dozen *American Lawyer* veterans, including page-one editor James B. Stewart. Brill has always been adept at spotting talent and willing to pay for it with high salaries—though there's a price. Some credit the success of *American Lawyer*'s offspring to Brill's training, which Eisler likens to Marine boot camp: "If you can survive Brill, you can handle anything," he says.

BRILL'S HARASSMENT AND bullying of employees is famous. His screaming fits at reporters, usually conducted in his glass-enclosed office in full view of staffers, became routine. But Brill did the most damage, as always, with his pen, returning manuscripts with caustic remarks like "Have you contemplated suicide?" He circulated interoffice memorandums attacking his employees. In one of his more memorable memos (it was subsequently leaked to a magazine), Brill berated a reporter for splitting an infinitive and threatened to fire the next offender.

NOW, WITH THE WILLIE SMITH TRIAL, COURT TV HAS FINALLY LANDED THAT BIG SHOW IT'S BEEN WAITING FOR. ■



Some employees at *American Lawyer* today say that Brill has mellowed since becoming a father (he has three young children) and a well-paid executive. But as recently as three months ago, Brill wrote a memo attacking the work of one of his reporters as "incredibly immature and unprofessional." The memo was circulated throughout the entire company, and Brill apparently liked this one so much—because it attacked the reporter's liberal bias—that he gave it to this author. "While he was showing off this memo," says a source who is close to the magazine, "the reporter was in tears."

Brill says that he has a temper. But "part of what I try to do, and maybe in the past I haven't always done it gracefully," he says, "is use examples of bad journalism to teach other people not to do it." Besides, journalists should have thick skin: "Jesus, as reporters, we're in the business of embarrassing people publi ly—and yet when we have it done to u we hate it. Now, why is that?" Still, aft the *Wall Street Journal* profiled him a fe years back, Brill wrote an angry letter the paper, attacking both the story and t reporter. "He has a very sensitive ego f its size," says Denise Martin.

THE WAY BRILL PUBLICLY A tacks people—powerf lawyers and young repor ers alike—is part of wh makes him such a good r porter and cub trainer, s his supporters. Detractors say he's to hard-nosed for a project as sensitive Court TV. Brill isn't the first to bring can eras into court, but he's clearly pushir the concept to its limits.

Since various states began allowir television coverage of trials in recer years, testimony sound bites have becom a staple of TV newscasts and shows like *Current Affair.* In June, CBS went a ste further with its new show *Verdict,* whic packages highlights and background ma terial from trials into half-hour shows. Bu Brill's network televises trials in their er tirety, with virtually all the trial partic pants—defendants, victims, nervous wi nesses—becoming characters in his dail program.

"It's so easy for the media to becom another victimizer," says Anne Seymour spokeswoman for the National Victin Center. For his part, Brill insists tha he's extremely conscious of victims rights. He points out that he has alread published guidelines for his staff direct ing them to protect the identity of rap victims.

In the Willie Smith trial, Brill is plan ning to use a ten-second delay to delet references to the victim by name, and h also plans to use a computerized distor tion of her face when she's testifying. Bu John Stein, deputy director for the National Organization for Victim Assistance, says that may not really be adequate protection: "You still have to wonder how embarrassing it will be for her to go through this entire testimony on television," he says. "Even if her face is covered, all the people she knows—her

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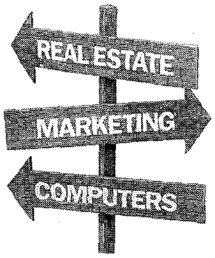

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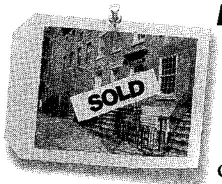

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family, her friends—know that it's her up there on the witness stand."

DERSHOWITZ SAYS THAT Brill may jeopardize the future of cameras in courtrooms. Many states are still arguing over such coverage, and judges are grappling with questions of what is appropriate. "This is an extremely important experiment," Dershowitz says. "If Brill brings his hardball approach to this project, it's going to turn people off on the whole idea of television coverage of trials. I'm afraid he's going to blow it."

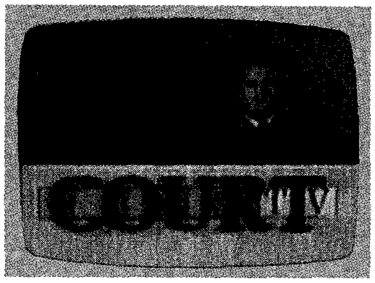
Brill says that he's not interested in dirty laundry, and if a case involved "really personal stuff, I'm not sure I wouldn't try to figure out a way to do it without embarrassing people. We're going to exercise judgment and taste here." Would he turn off his cameras if a witness appealed directly to him? "If someone came to me I would always listen," he says. "But I start from the bedrock position that the courts are a public process."

Brill says that TV coverage may, in the end, actually help victims. "We're a 24-hour-a-day reminder that there is a legal system out there pronouncing sentences and providing punishment to criminals," he says. "We are the ultimate deterrent effect right there on your TV screen. If I were a victims'-rights group, I'd send money to this network."

Steve Ross, who declined to be interviewed for this article, wanted to buy Brill's modest publishing company within days of discussing Court TV with him. Ross paid an estimated $30 million for majority ownership of *American Lawyer* and its spinoff newspapers, some of which were losing money. What Ross was really buying, sources say, was Brill and his Court TV idea.

Ross assigned Bob Pittman to help Brill develop the project. The court idea played right into current trends in television. Viewers today—particularly baby-boomers raised with media bombardment—respond best to "reality" TV, in which, Pittman says, "the television becomes the eyes and ears, and lets the person at home be a voyeur."

BRILL SAYS COVERAGE MAY ULTIMATELY HELP VICTIMS: "WE ARE THE ULTIMATE DETERRENT RIGHT ON YOUR TV SCREEN." ■



Time Warner's clout and media expertise helped Brill get moving quickly. First, the network signed up Fred Graham, one of the most respected legal reporters in the business. Brill initially named former talk-show host/producer Bill Boggs as executive producer, but sources say that when Brill saw that Boggs's forte was entertainment, not news, he replaced him with a seasoned TV-news producer, Steve Cohen.

With Time Warner's help, Brill got rid of the competition: He negotiated an equity deal with Cablevision Systems Corp. of Long Island, which had planned to launch its own courtroom network with NBC, and TCI, a Denver-based company with access to more cable systems around the country than anyone else.

BRILL LAUNCHED COURT TV WITH just under 5 million subscribers and says that number will quadruple "over the next year or two." To become a successful operation, the network will need at least 10 million to 15-million subscribers. Even with its connections to Time Warner and TCI, that won't be easy: Getting a slot on crowded cable dials is difficult, and initial advertising has featured low-budget commercials for products such as "the amazing Rolling Ruler."

But Pittman is confident and predicts the network will eventually end up "in 40- or 50 million homes, at least. At this point, there's no question about whether this network is going to be a success—it's a question of how early success will come financially, and how big the upside will be."

But the success of Court TV will ultimately depend on the product. So far, it's been mostly restrained and evenhanded. The network is still finding its way and stumbling occasionally: Reporters and anchors tend to overexplain the proceedings, and the camera is sometimes pointed in the wrong direction during exchanges between lawyer and testifier.

Brill admits it may take a year or more to smooth everything out. For now, Court TV is a mixed bag: At its best, it can be engaging, enlightening, and almost addictive; at other times, it's deadening.

Brill learned just how unpredictable trials can be in one of his first tapings, when he sent crews to shoot simultaneously the Carolyn Warmus "Fatal Attraction" trial and a Kentucky murder case involving a teenage defendant named Tracie English. The Warmus case should have been the headliner, but it fizzled, particularly since the judge in the case wouldn't allow cameras to tape the defendant.

But the Tracie English case proved to be surprisingly compelling. In tears on the witness stand, the girl described all those years of abuse by her father, the man she was charged with killing.

In that early case, Brill also got a taste of the kind of controversy that was ahead for Court TV. There were closeups of English throughout her testimony, though the sound was cut off during explicit descriptions of sexual abuse—viewers had to lip-read.

At some points during the testimony, the network cut from English sobbing to Fred Graham smiling at the anchor desk; meanwhile, the network's guest commentator, lawyer Barry Scheck, cast doubts on English's testimony. With a cynical smile, Scheck said of the defendant, "Crying and looking pathetic doesn't make out the position that she's asking the jury to accept."

Court TV's coverage of the English case was shown only to focus groups—who then proceeded to attack the network for its heavy-handed style. Steven Brill quickly acknowledged the mistakes in a memo saying that Graham shouldn't have been smiling and the guest commentator shouldn't have passed judgment.

But the way Court TV covered the English case raised several other issues too. For example, though it was a murder and not a rape case, if English was sexually molested at some point before the crime, wasn't she entitled to some sensitivity from Brill's camera crews?

Brill maintains that he must tell the whole story, since that's the only way the public will be able to understand verdicts, the only way they can determine whether the system is just. Because no cameras were permitted to tape the Bensonhurst trial, people had to settle for sound bites about racism from Al Sharpton on the courthouse steps. "Had the black community seen more of the trial—and seen that the judge was black and the majority of the two juries was nonwhite, and that much of the evidence was vague and inconclusive—they might have felt differently about the outcome," Brill says.

Now, with the Palm Beach trial of Willie Smith, Court TV viewers won't have to settle for sound bites any longer. They'll see and hear it all, down to the most private and some would argue sensational—details. ■

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Time for Turturro

BY PHOEBE HOBAN

THE FINGERS FLY ACROSS THE KEYBOARD. THE first sentence appears crisply on the page, full of promise. There's a long pause. A deafening silence. The eyes glaze over. The mind reels. Sweat beads the brow. There's no relief, not even in the kitsch seascape framed on the wall. Wall? It seems to be more of a membrane, a living organism with an oozing biology all its own. The roar of an invisible mosquito pricks the thick air. Oh, no—*it's that dreaded Barton Fink feeling.*

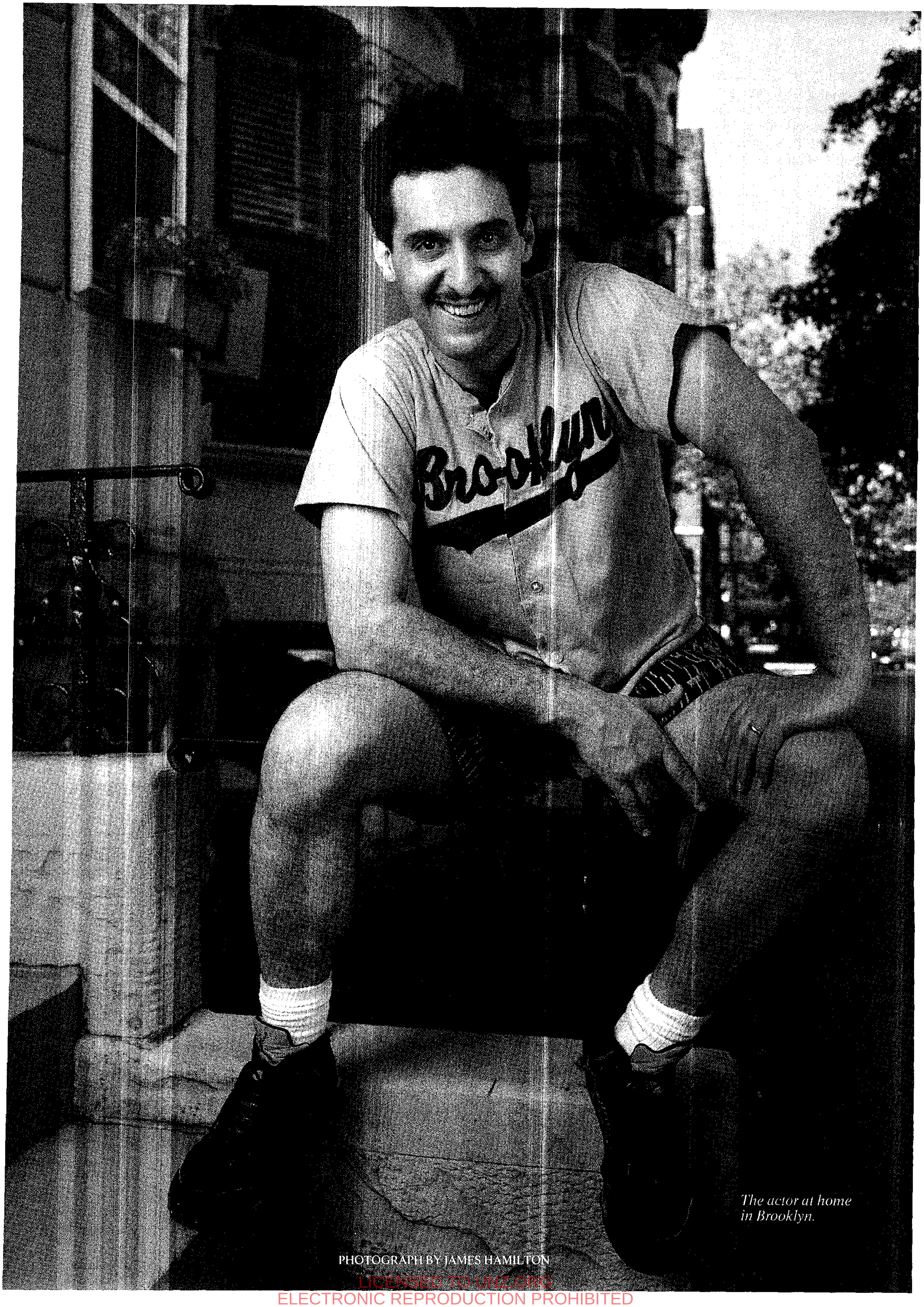
Only the Coen brothers would have the nerve to make a *film noir* comedy about writer's block and to cast as their literate leading man a guy better known for playing a neighborhood heavy than an idealistic author deeply devoted to the Life of the Mind. (Ultimately, Fink, an Odets-like playwright who's brought to Hollywood to inject a grade-B wrestling film with an ineffable something a tacky mogul calls "that Barton Fink feeling," wrestles with his screenplay and fails—at least by forties studio standards. "You're not a writer—you're a write-off," screams Capitol Pictures' big cheese.)

But John Turturro (and his versatile hair) rose to the occasion. At Cannes this spring, *Barton Fink* was an unprecedented triple threat: The film got the Palme d'Or, Joel Coen was voted best director, and Turturro was named best actor. In his acceptance speech, Turturro, who also plays Paulie in Spike Lee's *Jungle Fever,* did the right thing: He told the jury he wanted to share his award with the cast of *Jungle Fever* and Lee, who had been passed over for the second time. It was a fitting moment.

At first glance, gentle Paulie and tormented Barton don't seem to have much in common. Certainly not the hair. As Paulie, the actor is coiffed like a homeboy; as Barton, he's crowned like George S. Kaufman. But both parts share an ineffable something. Call it that John Turturro feeling. Whether he's playing Pino, a racist pizza-maker in Lee's *Do the Right Thing,* or Bernie, a gay grifter in the Coen brothers' *Miller's Crossing,* Turturro attacks his characters with a dark mixture of menace and soul.

Turturro's been acting pretty much nonstop since the seventies, but movie audiences got their first real taste of his talent in *Five Corners* (1988), written by John Patrick Shanley and directed by Tony Bill. Turturro played a neighborhood psycho named Heinz as a cross between King Kong and Frankenstein, with a little of *Mice and Men's* Lennie tossed in as Nutra-Sweet. Brutal but, you know, sort of vulnerable.

Why is such a mild-mannered guy always cast as the creep next door?



The actor at home in Brooklyn.

PHOTOGRAPH BY JAMES HAMILTON

First of all, there's the face. It's an interesting face, not quite symmetrical, with piercing eyes and a crooked mouth that quickly goes from modest to mean. People were surprised when Turturro showed up as the least hotheaded Italian in *Jungle Fever.* But he's probably closer to Paulie than to Pino.

HE'S A VERY HONEST ACTOR," SAYS Lee. "He's not concerned whether people are gonna like his character at all, and that's important." In fact, the original plan was for Turturro to play the sweet, easygoing Vito in *Do the Right Thing.* "I preferred playing Pino because he was a very human character," says Turturro. "Let's face it: The nature of drama is based on conflict anyway—unless you are gonna play Robert Redford–type roles, which I would never get to do, probably, and never really want to do, because it doesn't really interest me. I've always thought of myself as more of a transforming type of actor."

The Write Stuff

Barton Fink, says Turturro, is his most difficult role yet. He lives the Life of the Mind. He looks unhealthy.

Turturro has made a career out of transforming himself into fringe characters and outcasts. In Lee's films, he's played not only a bigot but a Shylock-like Jewish jazz-club owner and a nerd, the initially passive Paulie (by far his *nicest* character). Not exactly crowd-pleasers. This fall, he turns up as a sleazy lawyer in *Lame Ducks,* a Zucker Brothers comedy. "I try to work with people I'm attracted to and on things that are challenging," he says. "I'm not really happy just being like a hired hand. I've turned down parts I thought were one-dimensional. You know, some people's goal is to be a 'movie star.' I'd rather be an actor. I don't want to be bored. That's my goal."

Now Turturro's about to make the transition from the stalking to the walking wounded. In *Barton Fink,* which opens in New York on August 21, the consummate character actor gets a chance to play his first leading man. Not that his character, Barton, is what you'd call matinee-idol material. As a self-absorbed Artist who dreams of serving "the common man" but is forced to face his inner demons on deadline, Turturro perfects the distracted stare, the queasy sweat, the utter, unbearable discomfort of the creative act. Barton Fink is Eraserhead goes to Hollywood, Kafka meets King Vidor. "John makes Barton both much more horrible and much more human at the same time," says Joel Coen. "He imbues Barton with a certain vulnerability, almost like a child away from home for the first time." "Of course, if you heap enough abuse on any character, he becomes sympathetic to the audience," says Ethan Coen. Both brothers laugh.

What attracts the Coens to Turturro? "He's a very punctual actor," they say in stereo, cracking up. "He's a great improviser," says Joel. "He's a big experimenter," says Ethan. "He's always thinking about how to take it a step further and give it a different spin."

But there's something else. In one of the most memorable scenes in *Miller's Crossing,* Bernie weasels out of being whacked in the woods by groveling at Gabriel Byrne's feet, sobbing over and over again, like a New Age mantra, "Look into your heart. . . ." As an actor, Turturro has never been afraid to do that. "He's got primal depth," says Shanley. "There's no other way to put it." "He gives his whole heart," says playwright and friend Brandon Cole. "His work costs him."

TURTURRO'S HEAD IS BOWED OVER A book, Primo Levi's *The Monkey's Wrench.* Turturro and his wife, actress Katherine Borowitz, live in Brooklyn with their one-year-old son, Amedeo, named after Modigliani. Dressed in jeans and sneakers, the 34-year-old actor looks like a graduate student, though he's still got a Hitler-style mustache from his recent role as Arturo Ui at CSC Repertory theater. If you thought Turturro was scary as Heinz, you should have seen him as Hitler. Turturro's Arturo Ui was half demon, half whirling dervish. John Simon called him the "virtuoso of creepiness."

The Levi book is preparation for Turturro's next project, a film he co-wrote with Cole called *Mac.* The script's been in the works, in various incarnations, for more than ten years. It's typical of Turturro that when scripts and offers are finally pouring in, he's taking a hiatus from Hollywood. He both directs and stars in *Mac,* which is scheduled to begin shooting in mid-September. Borowitz plays his wife.

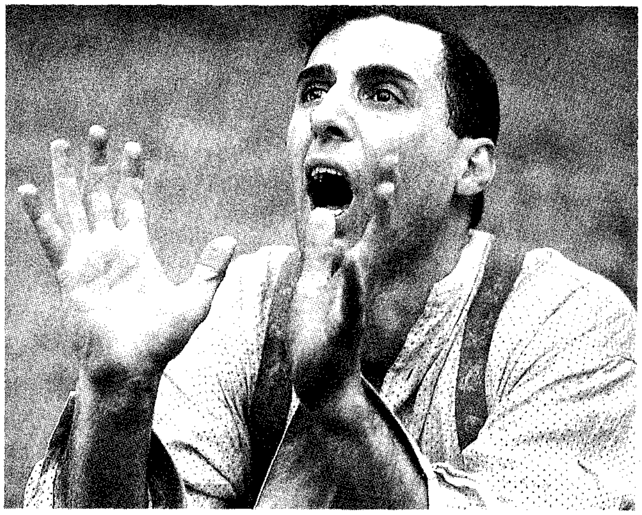
Loosely based on Turturro's father, who died in 1988, and his brothers, *Mac* is about a family in the construction business. "It's really about people who love what they do. It's about trying to do it with no money, nothing, with people you care about, and all the things you have to go up against." He could just as easily be talking about his passion for acting.

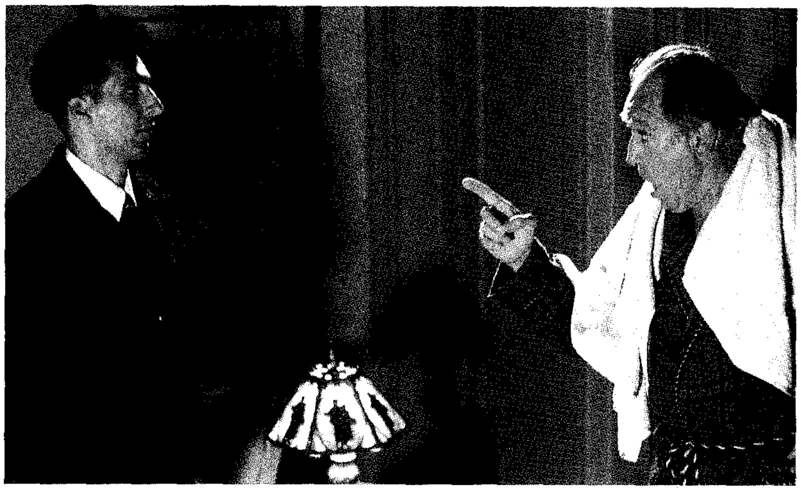
Turturro doesn't always need to talk to get his point across. It's written on his face, punched into the air or banged into the table with his fist, communicated by a slouch or a sudden lunge. Turturro is an intensely physical actor. "Joel and Ethan call me the 'Walkman,' " he says with a grin. "Because they know I love to do walks. Like that little bounce that Paulie has in *Jungle Fever.* I based that on a basketball move, that guy Kenny Walker who's not with the Knicks anymore. If you look at *Miller's Crossing* and *Barton Fink,* those are two different physicalizations totally. One's got his shoulders up to there. And Barton Fink swivels his head like a yogi. You notice how Fink is sort of Stevie Wonderish."

Turturro raises his shoulders, swivels his head, rolls his eyes up, and looks as if he's about to croon. "I was always hunched over in *Barton Fink* because I didn't know what was going on or I wasn't wearing my glasses or something. So Joel says, 'Give me some more of that neck!' And we would just die laughing. Joel's the inventor of Neck Acting. And soon he'll be giving a course. But we never really talked about *Barton Fink* in any kind of thematic sense. Me and Joel and Ethan, we don't really talk that way. We just sort of giggle. My goal was to become their other brother, so we could really take some risks and stuff."

Apparently the bonding took. "Twenty-five years from now, we're going to do *Old Fink,*" says Joel, laughing. "It will take place in the sixties. Barton will be this aging hippie who ratted on all his friends to the House Un-American Activities Committee in the fifties." "He's gonna wear turtlenecks and have long gray sideburns and wear medallions and s---," adds Ethan. "It's so much fun to work with John."

TURTURRO WAS BORN IN 1957 IN Brooklyn, the second of three sons. He seems streetwise because he is. He spent his first six years in Hollis, Queens, before his family moved to Rosedale, where his older brother, Ralph, still lives with his mother. His younger brother, Nick, splits his time working as a doorman at the St. Moritz and working as an actor. He's been in several projects with John, including *Mo' Bet-*





Clockwise from top left: With Spike Lee in Do the Right Thing, *in* Miller's Crossing, *with Anthony Quinn in* Jungle Fever, *and as Barton Fink.*

ter Blues, Jungle Fever, and *Arturo Ui.*

It was a close-knit, high-strung family. Turturro has joked that his childhood was a cross between Joe Orton and *The Honeymooners.* Now he says that's somewhat exaggerated. "I come from an expressive family," he says simply. "Communication runs rampant," says Borowitz. "It's very healthy that way." Turturro's father was a builder, an old-school Italian male, passionate in his likes and dislikes. He loved his work; he loved his kids; he was not above bouts of Archie Bunkerism. There were frequent fireworks. John became a mediator and took on the role of older brother. "He was really like a father to me when we were growing up," says Nick.

Turturro's mother, Katherine, who was at one point a jazz singer, encouraged him to draw, write, and read. "It wasn't all honey and roses," she says. "But we were always very open. We could say things to each other. John was always a little man. When he was a teenager, he would give me advice."

As a kid, Turturro was addicted to movies. He made scrapbooks and wrote mini-biographies of his favorite movie stars: James Cagney, Edward G. Robinson, Kirk Douglas, and "my main man, Burt Lancaster. I don't know why, but Burt was like a member of the family. He wasn't Italian, but he had these beautiful hands. And he pronounced things so precisely."

Although he kept his family in stitches with his brief fling with Zorro—"I used to show up at the dinner table with this mustache painted on," he recalls—and his uncanny imitations of his favorite actors, Turturro says he wanted to become an athlete, not an actor. "I played basketball very competitively. I have trophies. I was MVP one year, and high scorer another year. I still love basketball. But then I got hurt in my last year. I also used to box. My father boxed when he was young, and we used to go to fights together."

At fourteen, Turturro broke his leg playing football. His leg was in a cast for almost a year, and he studied at home, doing a lot of reading and writing. "I was always writing stories and little plays," he says.

Turturro grew up in an area with an interesting mix of Irish, Italian, Jewish, and black families. "I had a lot of friends who were black," he says. "This was during a very politically active black-power time—at the beginning of Afro combs and before picks. There was a lot of stuff going on. I've had my fair share of confrontation. And I know what it's like to be one of the only white people in some kind of a situation. But I never grew up in an area like Bensonhurst. I actually prefer to live among a lot of different kinds of people, you know. Otherwise there's a tendency for people to celebrate their stupidity."

Turturro studied acting at the state university in New Paltz, playing everything from an old man, Max, in Harold Pinter's *The Homecoming* to a drag queen with his hair in cornrows in a black comedy called *Chamber Music.* "John is the hardest-working actor I've ever met," says New Paltz friend Kenny Cranna. "I remember when we did *The Homecoming,* the director wanted us to actually memorize all the dots and dashes Pinter has in the play. John was the only one who had it all down—every dot and every dash. Success never meant anything to him. That's not the goal. He really has a love for acting."

After graduating in 1978, Turturro taught high school in Harlem for a year, tended bar at the Right Bank on the Upper East Side, where he used to give Pacino an extra scoop of ice cream but didn't have the nerve to talk to him, and did a lot of construction and carpentry work. But he never

Photographs: (clockwise from top left), Photofest; Patti Perret; David Lee; Melinda Sue Gordon.

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stopped acting. He and his New Paltz crony Michael Badalucco appeared in a number of productions at Westbeth.

They were doing Sam Shepard's *The Tooth of Crime* when they met Robert De Niro. "I had replaced Michael in that part," Turturro says, "but when we found out Bob was coming, Michael kicked me out. So I was just collecting tickets, and I sat next to Bob during the play so people wouldn't bother him. But he noticed me and liked Mike in the play, so he asked us to come in and read for *Raging Bull.* We were, like, in seventh heaven."

Turturro and Badalucco made the most of their opportunity. They prepared a three-page scene from Jake La Motta's autobiography, got period haircuts and dressed in period clothes, and showed up at Scorsese's penthouse in the Galleria with a box of cannolis. The director was impressed: The actors got bit parts in *Raging Bull.*

Against the advice of most of his friends, who were afraid he'd become part of the "Wasp Establishment," Turturro entered the Yale School of Drama in 1980. "I figured if I got a degree I could at least teach," he says.

Turturro met Borowitz at a Yale Rep party. "I asked her to dance. I'd always liked her from afar, but I'd never talked to her. This time I sort of confronted her. I was so nervous. I pointed my finger at her and said, 'You.' She was looking at me like I was crazy." The two married in 1985 and have since acted together in a number of projects, including *Arturo Ui* and this year's short-lived *Men of Respect.*

After *Raging Bull,* Turturro had small parts in *Flamingo Kid, Desperately Seeking Susan, To Live and Die in L.A., The Color of Money,* and *State of Grace.* (And a large role in a big flop, Michael Cimino's *The Sicilian.*) He continued to do theater work, winning an Obie in 1984 for his performance as a battered bully redeemed by love in John Patrick Shanley's *Danny and the Deep Blue Sea.*

It was Turturro's performance as Heinz in Shanley's *Five Corners* that persuaded Spike Lee to use him in *Do the Right Thing*: "When I saw John throw his mother out the window, that's when I knew I wanted him." Or, as Lee wrote in his book on making the film, "That motherf---er can act his ass off."

TURTURRO LITERALLY ENTERS THE world of his characters. He worked in a local pizzeria for a week to get a feel for Pino's daily life. "If I'm going to play somebody, I need to understand what they do—because that affects who they are. People who don't do that, it makes me really angry. I was the one guy out of those guys in the movie who could really make a pizza in one minute flat, because I did my research."

Turturro starts making a pizza in thin air. "I would take the dough like this and then push it out like that . . . you pound it, you pound it, you pound it." His attention to realistic detail can sometimes cause conflicts. In one scene, the prop people cut corners, and Turturro found himself merely pretending to cut a pizza. "I got very angry, and I said, 'This is on f---ing camera. It looks fake, and it makes me mad, 'cause I spent a lot of time.' " "He exploded," says Lee. "But he was right."

Turturro's Pino is more likely to be remembered for slinging racial epithets than for slinging pizzas. He's the one who generates the heat in Sal's Famous Pizzeria, maintaining a level of emotional violence that could erupt at any second. "I tried to give Pino a lot of humanity," says Turturro. "I tried to make him dimensional. So is Paulie. He's a character you haven't seen in many films. You can get away with making fun of the Italians, and it's been good for a lot of actors. But at the same time, there hasn't been a lot of progression. I definitely think if you are dark, you are stereotyped as being on the dark side, bad, and that's how it is. If you are talking Hispanic people, talking blacks, talking Italians, you know, you're not an American. Not all Italians are criminals."

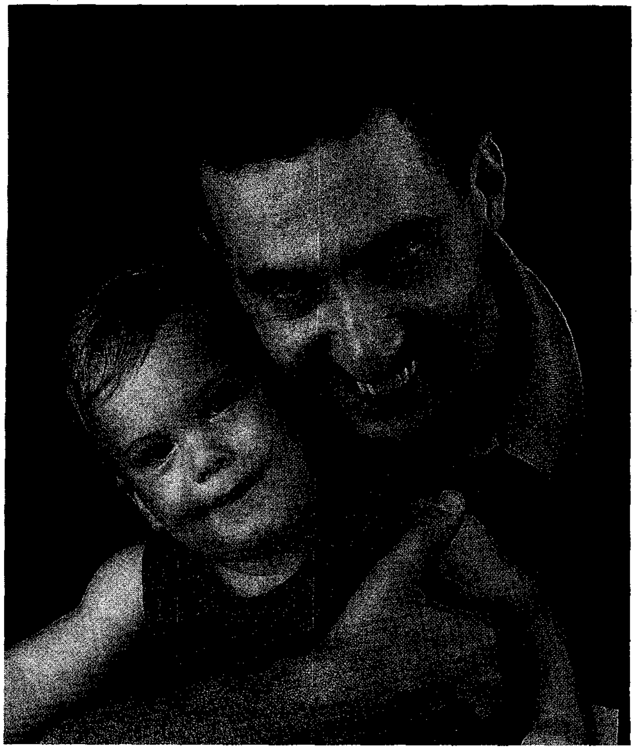
IN *Jungle Fever,* TURTURRO'S SENSITIVE handling of Paulie made his growth believable, even if the plot reversal (he starts going out with a black woman) doesn't feel real. When Angie (Annabella Sciorra) leaves him for Flipper (Wesley Snipes), he sobs uncontrollably in the bathroom, much to the shame of his father (Anthony Quinn). But when he decides to get a life, it's equally convincing. "I'm not your f---ing wife. I'm your son," he tells Quinn.

When he's not playing Italians, Turturro gets cast as Jews. In *Mo' Better Blues,* he and his brother Nick had five minutes' worth of shtick as Moe and Josh Flatbush, a pair of money-grubbing Jewish club owners. People were not amused. "Half of what we did, which was like a running vaudeville gag, was cut," Turturro explains. "What came out was not what we intended; that's for sure. That was an abomination." Says Brandon Cole, "John was very upset by the reaction. His wife is Jewish."

Turturro's interpretation of Bernie "The Schmatte" Bernbaum, the Jewish hustler in *Miller's Crossing,* got a better reception. Turturro plays him as an effeminate fop with a fiendish ability to work an angle, a genius grifter who gets caught in his own web. He's onscreen only a few times, but he's one of the film's most powerful elements.

"My accountant, Abe, who's a wonderfully sweet man, was a lot of my inspiration for the movie: the way he walks, the way he holds his shoulders, the way he laughs—'Huh, huh, huh,' " says Turturro. "I showed it to Joel and Ethan, and they just died. I had Abe translate all my lines into Yiddish because I wanted someone who had a Jewish accent, and I loved the way he spoke. For the look, I found pictures of Leopold and Loeb, and I based the look on Leopold. Bernie is very smart. He's almost like the Devil in the movie. I think that Joel and Ethan were inspired by Faust."

Barton Fink, says Turturro, is his most difficult role yet. To understand Barton, you have to start with his head. His eyes bug out from behind thick glasses. His hair, cultivated in an exaggerated wedge, has a life of its own. His chin sprouts a permanent gray stubble. He lives the Life of the Mind. He looks unhealthy.



With son Amedeo "The Burlyman" Turturro.

To prepare for the role, Turturro read Odets's diaries and *Jews Without Money,* by Michael Gold. "There's a lot of writers I drew on," says Turturro, who has had some experience of his own writing *Mac.* "I know what it's like to lock yourself up for four months in a room and get stomachaches. Usually when people play writers, you just see them smoking and drinking. They don't know how to type. They don't know what it's like to try to write and have headaches or to lie down on the floor. There's nothing harder. People don't realize how physically debilitating it is. I had to do a lot of things to make it not seem like I was posing. To make it sort of innocent and ingenuous."

But Turturro took it even further than that: As Barton, he actually wrote "The Burlyman," the wrestling script in the movie. Talk about dedication to craft. And he grew his hair. "It got higher. We always called it the Wedge, and it had to be measured as we went along. It got to nine centimeters. We had to control it; it was getting out of hand."

BUT THEN SO DOES NEARLY EVERYthing else in this seriously deranged movie. Among the many disturbances that distract Barton during his sojourn in the hotel from hell are the sliming of the ancient wallpaper (the Coens are particularly fond of this "goopus" effect), the peeling ceiling, the sagging mattress, the predatory mosquito, the moribund elevator man, and his next-door neighbor, the only other visible guest in the hotel, Charlie Meadows (played by John Goodman).

When the film begins, Barton is the toast of Broadway for a play he's written, Group Theatre–style, about the working class. Sent to Los Angeles by his agent to cash in on his talent (the common man will wait, the agent tells him), Barton finds himself in a strange new world populated by a hilarious cast of characters. There's a magnificently schlocky mogul (Michael Lerner, who turns a verbal tic into a character trait) and his doormat assistant (Jon Polito), a fast-talking producer (Tony Shalhoub), a Faulkner clone (John Mahoney) and his vivacious southern secretary (Judy Davis), Chet, the quirky front-desk clerk and shoeshine boy (Steve Buscemi), and . . . Charlie. In the best performance of his career, Goodman plays a traveling salesman with some very extreme ideas about life insurance.

Barton Fink is literally off the wall. And at a certain point, it goes literally—and figuratively—down the drain. Barton's head trip will not be everybody's idea of entertainment.

"I think *Barton Fink* is a very *disturbing* movie," says Turturro. "It's Joel and Ethan's most personal film yet. Barton goes on kind of a maddening journey. But that's what creation is supposed to be—a journey, not the same old highway. Sometimes people just do what they know they can do, and they go back and forth, back and forth. If I'm going to keep going down the same road, I might as well work at IBM." He pauses.

"Someone gave me a card once that was really nice. It said, 'Do not go where the path may lead; go instead where there is no path and leave a trail.' " ▬

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CLASS ACTION

Adult Education 1991

By Marilyn Webb

With money tight and plenty of New Yorkers suffering from job insecurity, this may be the year of the home-cooked meal—a time when basic comforts take priority over gadding about town. Indeed, many of the adult-education courses offered this fall reflect a growing interest in home and hearth and the roots of American culture.

At the New School's culinary institute, courses run from remedial ("How to Boil Water") to imaginative ("Romantic Dinners"). Elsewhere, old-fashioned pleasures have clearly made a comeback ("The Art of Fly-Tying," "Banjo for Beginners," "Total Tap"). And as to this country's cultural roots, American Indian studies are definitely in.

If you have a worldly bent, you'll find as much mental stimulation as you could hope for: courses on the future of the Middle East or the Soviet Union, an exploration of how biographers find things out, and an examination of how stars are born and die.

These are our picks—from almost 100 catalogues—of the best of the fall courses. Be wise; register early.

MIND OVER MATTER

Birth of the City

Everyone knows New York started out as a trading post, but most of us are dim on how it grew into the Naked City. In five Sunday tours through key areas ("New York Then and Now," sponsored by the Cooper-Hewitt Museum), Tony Robins, director of survey for the New York City Landmarks Preservation Commission, will walk you through this history.

During his first tour, which starts on September 29, Robins will lead us through the financial district and South Street Seaport, which retains many of its original Federal-style buildings and counting houses.

By the 1850s, there were four-story banks on Wall Street; by the 1920s and 1930s, skyscrapers almost as tall as the Chrysler Building. The Morgan Guaranty Trust Company building (23 Wall Street), though, was built low, to flaunt the Morgans' wealth: *They* could afford a sprawling building despite the high cost of land.

On October 20, Robins will tour the Times Square theater district, which date from 1895, when Oscar Hammerstein bui the Olympia Theater Complex. On Noven ber 3, Robins moves east, to the great A Deco buildings along 42nd Street, know as a residential section in the twenties: th Chrysler Building, the Empire State, th *Daily News* building, etc. On the othe two days, he'll tour the grand homes an parks of Brooklyn Heights and Flatbush

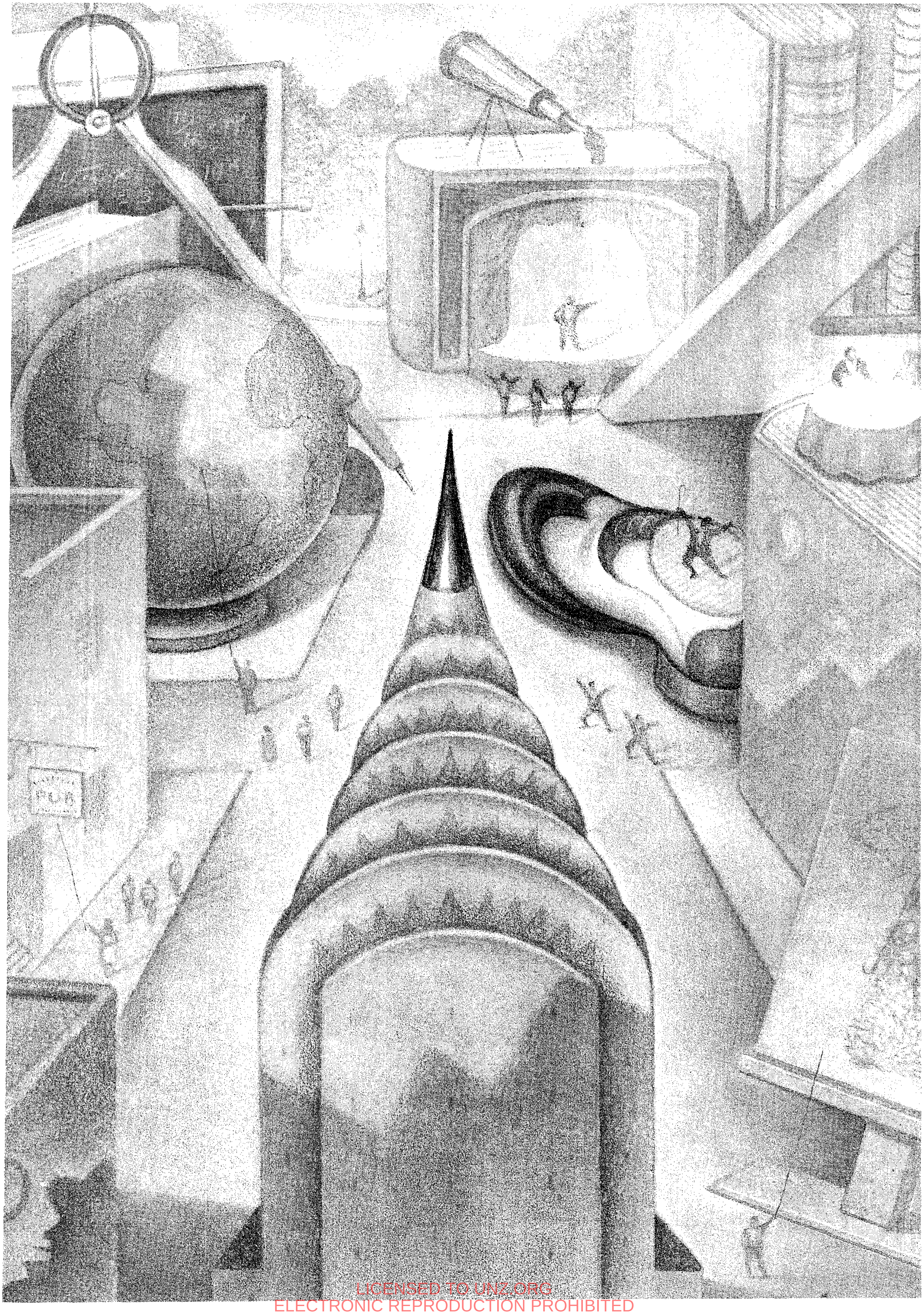
The tours meet on consecutive Sunday from 2 to 4 P.M. A.E., M.C., V. Fee: Non members, $15. Register by mail, phone or in person Monday through Friday 9 A.M. to 5:30 P.M., starting August 19.

Cooper-Hewitt Museum, 2 East 91st Street, New York, New York 10128-9990; 860-6868.

Images of India

For twenty years, photographer Mary Ellen Mark longed to take pictures of circuses in India. In 1989–1990, she did it—following eighteen traveling troupes. From 1,000 rolls of film, she has produced an extraordinary study: images of children holding dwarfs; animals and their people

ILLUSTRATION BY TOM SCIACCA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(a huge primate with its arm around its trainer, for example). Her show brings out the beauty, the humor, and the great pathos that is at the heart of India.

These photos, along with other examples of Mark's 25 years of work, will appear in an exhibition this fall (September 6 through November 17) at the midtown branch of the International Center of Photography. Another major show—a retrospective of Annie Leibovitz's photographs—will hang at ICP uptown from September 13 through December 1.

And at ICP Midtown, on Wednesdays from October 2 through December 11, there'll be lectures by major photographers: Leibovitz, Mark, Benita Eisler, Richard Whelan, Pat York, Ed Serotta, Hans Neleman, Donna Ferrato, Bradford Washburn, and Sheila Metzner. Most talks begin at 6:30 P.M. Mark will speak on October 23 (and on October 28, at 7 P.M.), Leibovitz on October 30.

Mark will show the slides of some of the work she's done over those 25 years, including the caged prostitutes of Falkland Road in Bombay, Ward 81 of a Seattle mental hospital, and the Indian circuses. "Then," Mark says, "I'll talk about how those stories came about, how the pictures were made."

Here's how they were made: Mark spends hundreds of hours clipping newspapers, looking for stories that capture her imagination. Then she tries to gain access to the people she wants to photograph. During the twenty years when she dreamed about shooting the circuses, she was busy tracking down and building relationships with owners and performers so she could enter the private lives of the contortionists and dwarfs and the inner lairs of their bears, tigers, and lions. In one of her favorite pictures, of a child contortionist with her puppy, "the dog has a little mark on its face, the way a person would. That photograph [represents] all the things I love about India."

Lecture-series fee: $120 for nonmembers. A.E., M.C., V. You can register by phone, mail, fax (360-6490), or in person Tuesday through Friday from 11 A.M. to 4 P.M., starting September 4. Call 860-1776 for information.

International Center of Photography, 1130 Fifth Avenue, at 94th Street, New York, New York 10128.

Who Done It?

EDGAR ALLAN POE INVENTED THE DEtective story in 1841, with *The Murders in the Rue Morgue.* He got the idea from the memoirs of a French criminal named Vidocq, who "turned himself in because he was tired of wandering around on everyone's 'wanted' list," says Linda Stewart, teacher of "Spies and Eyes: Detective Fiction" at the School of Visual Arts.

"Then Vidocq proposed the idea that it takes a thief to catch a thief, and suggested that the police department in Paris hire him. And they did. They made a stunning arrest record after that." Poe used this superintelligent guy as the model for the *Rue Morgue* detective. And then came Sherlock Holmes.

Meanwhile, in 1850, Stewart says, the Pinkerton National Detective Agency opened in Chicago, its logo a single open eye with the words WE NEVER SLEEP. (Dashiell Hammett was a Pinkerton man who drew on his life for his fiction.) Allan Pinkerton himself started writing true-detective adventures, installments of which were serialized in local newspapers. And—voilà!—the beginning of the genre of the action detective, the tough guy America loves best.

Tracing these two lines—the intelligent cop and the action detective—Stewart will begin with Agatha Christie and go on through the work of Hammett, James M. Cain, Raymond Chandler, Graham Greene, Ian Fleming, John Le Carré, Richard Condon, Ross MacDonald, and Elmore Leonard. Stewart herself is the author of several books of detective fiction.

Classes meet on Mondays from 6 to 9:10 P.M. for twelve sessions, from September 23 through December 16. Fee: $420. For registration information, see box, page 58.

Seeing Stars

INTERESTED IN STARS AND GALAXIES? You can go up to Columbia and take an in-depth course ("Introduction to Astronomy"), or you can take what David Helfand, chairman of Columbia's Astronomy department, calls "the *wow* approach." That means hearing the

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Illustration by San Simon.

CLASS ACTION

The life and death of a star, social commentary and "low" culture in the art of Georges Seurat, how literary biographies get written.

same professors in a simpler version—complete with audiovisuals—at the Hayden Planetarium.

In both courses, you'll learn how stars are born and die, about their life cycles, and about how they can be dated (much like fossils in rocks) by their chemical composition. "We'll also deal with the big questions—how galaxies came to be, modern cosmology, the big-bang theory, and the origin of dark matter," says teacher R. Michael Rich. "The Columbia course is serious and will contain some simple math, but the public lectures won't, or I'll bore people out of their skulls!"

One of the best-kept secrets in New York is the chance to view the night skies *free* through the university's telescope. On clear Friday nights during the school year, everyone's welcome on the thirteenth floor of Pupin Hall, the astronomy building on Columbia's campus (enter at 116th and Broadway; the building is at the north end of the campus; come between dusk and 10 P.M.). Graduate students will explain what it is you're looking at. Could be planets, galaxies, stars, star clusters. "It all depends on the time of year," Rich says, "and on the viewing conditions." September, he notes, is a very good viewing time.

"Introduction to Astronomy," at Columbia, meets for a semester, from 6:10 to 8 P.M. on Wednesdays, September 5 through December 11. Fee: $948, plus a $35 application fee. (Special arrangements may be made for auditing. Call 854-2820 for information.) For Columbia registration information, see box, page 58.

"Stars & Galaxies," at the American Museum–Hayden Planetarium, Central Park West at 81st Street, New York, New York 10024 (769-5900), meets for six sessions on Tuesdays from 6:30 to 8:10 P.M., beginning on September 24. Fee: $75. Pre-register by phone, then pay in person any time until September 24.

Lasting Impressions

Of all the neo-impressionists, Georges Seurat may have been the most up to date: His paintings dealt with, and made political and social commentary on, late-nineteenth-century Parisian "low" culture.

At least that's the view of Stephen Eisenman, associate professor of art history at Occidental College in Los Angeles. He'll speak as part of a lecture series on Seurat planned by the Metropolitan Museum of Art in conjunction with its retrospective "Seurat, 1859–1891," from September 24 through January 12, 1992.

"Seurat was one of the few painters asking why people liked mass culture and what made it tick," Eisenman says. "In his cancan painting, you see a whole row of chorus girls with legs raised and underwear showing, and in the front is a man with this vulgar look on his face, looking up their crotches. That painting is asking the same questions critics today are asking. Why is Madonna, for instance, so appealing? We'd prefer that people go to a museum or listen to Beethoven, but there's something liberating, a freedom about her sensuality, that is, at the same time, so degrading."

Linda Nochlin, professor of art history at Yale and another Seurat lecturer, sees the painter's use of female nudes as a real departure. "He was saying, particularly in *The Models*, that these women are models working in a studio—not the Three Graces. These are Parisian working girls he's painting." In Seurat's time, that was terribly modern.

The Seurat lectures will be held on four Fridays at Uris Center Auditorium at 6 P.M., beginning October 4. They're free with museum admission. Tickets will be distributed starting at 5 P.M. at the information desk near the 81st Street entrance.

Metropolitan Museum of Art, Fifth Avenue at 81st Street; 570-3764.

Days of Their Lives

Biographer Diane Wood Middlebrook spent years at the University of Texas reading the papers of Pulitzer Prize–winning poet Anne Sexton. She plowed through notes the troubled writer had made on the many years she spent in therapy and studied, among other things, the transcripts of Sexton's taped therapy sessions.

Though Sexton killed herself back in 1974, her therapist, Dr. Martin Orne, still had four years' worth of tapes. "I'd written to Orne asking if I could come to the University of Pennsylvania and interview him," Middlebrook says. "I'd sent ahead the letter I had from [the poet's] daughter Linda, who had already intervened to get medical records released for me. When we had talked for several hours and he saw how much I already knew and understood, he told me about the tapes—that they still existed. I was floored."

Since Middlebrook had already, in effect, listened to the tapes, Dr. Orne agreed to turn them over. "Hearing those tapes, I got to live with her for four years. I had tremendous intimacy," Middlebrook says. "They let me make direct, indisputable connections between Sexton's therapy and her writing. In the tapes, I found themes, images, and insights that Sexton arrived at in treatment and plagiarized for art."

Orne's release of these tapes has caused controversy—charges that he violated patient privacy. But, says Middlebrook, "you can't hurt somebody who's dead." Her book *Anne Sexton: A Biography* (Houghton Mifflin/Peter Davison; $24.95) will be published September 1.

Middlebrook is the kick-off speaker (on Sunday, October 27) for a series called "Biographers and Brunch" at the 92nd Street Y's Poetry Center. The process of writing a literary biography is the subject of the talks. The other lecturers will be Ronald Hayman (on Marcel Proust), Norman Sherry (on Graham Greene), Richard Lingeman (on Theodore Dreiser), A. N. Wilson (on Leo Tolstoy), and Claire Tomalin (on Katherine Mansfield).

Fee: $85 for all six brunches; single tickets, $15. To register, see box, page 58.

Give My Regards

In "Broadway: On, Off, and About," a course at NYU, New York *Times* arts critic Mervyn Rothstein will take a look at the art, craft, and finance of the big stage. Helping him out will be the great producers, playwrights, directors, actors, and musicians of our time.

Neil Simon, the playwright responsible for *The Odd Couple, Brighton Beach Memoirs, Biloxi Blues,* and *Lost in Yonkers,* will talk about writing, as will Wendy Wasserstein, Pulitzer Prize–winning author of *The Heidi Chronicles.* Cameron Mackintosh, producer of the musicals *Miss Saigon, Les Misérables, Cats,* and *The Phantom of the Opera,* plans to give insights into the business of putting an extravaganza onstage. And Tony Randall and Mercedes Ruehl won't mince words on acting.

Also set to talk about their careers, their goals, and their ideas, successes, and failures are Charles Strouse, Tony-award-winning composer of *Bye Bye Birdie, Annie,* and, this season, *Nick and Nora;* Bernard Gersten, executive producer at Lincoln Center Theater; Rocco Landesman, one of the three major Broadway-

The business of Broadway: lessons from Neil Simon, Tony Randall, and Mercedes Ruehl. More on the Civil War. Indians on Indians.

theater owners; and David Richards, Sunday theater critic for the New York *Times*.

Classes meet on Tuesdays from 6:10 to 7:50 P.M. for eight sessions, beginning September 24. Fee: $195. To register, see box.

The Civil War Zone

IN THE MID-SEVENTIES, *Esquire* DUBBED Columbia's James Shenton one of the best professors in America. He still gets rave reviews. This fall, he'll be teaching an in-depth course at Columbia University: "America in the Era of Civil War and Reconstruction."

It won't have the astounding photos presented on the wildly popular PBS series on the war, but it won't be a rehash of how North and South differed over the issue of slavery, either. Shenton's course should give his students an understanding of how the U.S. nearly came apart because of the election of Abraham Lincoln—a compromise candidate few had ever heard of, a mere one-term congressman from Illinois.

"The Civil War," Shenton says, "marked a fundamental break between the first republic and Mr. Lincoln's America. This marked the emergence of a nation-state in the nineteenth century." Prior to the Civil War, Shenton says, there was a conflict over whether American citizenship was conferred by the state or the nation. Afterward, it was clear it came solely from the federal government and that there was no way secession would ever be tolerated. "The war created a radical redefinition of power," Shenton says. And, as the PBS series showed, "it was the first total war. One side or the other would eventually be creamed."

Shenton's course meets on Mondays and Wednesdays from 6:10 to 7:25 P.M., September 5 through December 11. Fee: $1,422, plus a $35 application fee. To register, see box.

FOREIGN INTRIGUE

Native Sons

KEVIN COSTNER MAY HAVE HELPED do it. This is the year of the American Indian, with major exhibitions and courses scheduled everywhere (art lectures at the Cooper Union, two lectures at the American Museum of Natural History, a class at Queens College, and a beaded-jewelry course at the School of Visual Arts, for instance).

One that sounds illuminating is "Native Americans Through Indian Eyes," a ten-week class at NYU taught by Martha Kreipe de Montano. De Montano, a Prairie Band Potawatomi Indian from Kansas, is the educator in charge of public information at the National Museum of the American Indian/Smithsonian Institution, at 155th Street and Broadway—the world's largest museum of Indian artifacts.

"History is told from a white perspective," she says, "so people have a faulty understanding. *Dances With Wolves* was one of the first times an Indian walked out of a movie and felt good, not as if his people were savages." De Montano's grandmother died in January at the age of 102, leaving enormous numbers of family photos and tintypes dating to the 1800s. De Montano has turned them into slides and collected stories and letters that constitute a history of her people. "I do story-telling and performances which are a metaphor that reveals [Indian] history and values," she says. "We had wisdom, knowledge, philosophy, art. People lived very full and satisfying lives and, in a lot of ways, had a lot more freedom than people did in Europe."

The course meets Wednesdays from October 9 through December 18 between 6:30 and 8:10 P.M. Fee: $220, plus a $20 registration fee. To register, see box, page 58. (De Montano will also lecture at the 92nd Street Y, 1395 Lexington Avenue, on October 7 at 8:15 P.M. The fee is $15. Call 998-7133 for information.)

Judaism for Everyone

"LAST YEAR," SAYS RABBI DAVID WOZNICA, acting director of the Bronfman Center for Jewish Life of the 92nd Street Y, "we had an explosion of interest in religion." So many people showed interest in his course "Derekh Torah" ("The Way of the Torah") that he had to create nine sections and schedule them throughout the year.

"In America, well-educated Jews are showing a thirst for values, a desire to see if Judaism has anything to say for their lives," he says. "There is a sense that the secular world may not have all the answers, and Judaism has a lot to say about things like business ethics or abortion. We might talk about the role of God, the Sabbath, the Jewish holidays throughout the year, how Judaism deals with death and mourning and the afterlife, and how to keep kosher—and why."

Many people who take this course may have had a bar—or bas—mitzvah but no Jewish education after the age of thirteen. The course gives them a chance to take a deeper look at Jewish practice and philosophy. It's also of interest to non-Jews who plan to take a Jewish husband or wife.

Classes begin every month from September through June. A personal meeting is required before registration (call 415-5765). The Y also plans to run simi-

Registration Information

School of General Studies, 303 Lewisohn Hall, Columbia University, New York, New York 10027; 854-2752. Apply early; you must have a B.A. Register in person from September 3 through 6. Late registration is September 9 through 13. M.C., V.

□ The New School, 66 West 12th Street, New York, N.Y. 10011; 229-5690. Register beginning August 12: in person through September 28 (call for hours); by fax (229-5648) 24 hours a day; by phone (229-5690) through September 13; or by mail (letters must be postmarked by September 13). M.C., V.

□ School of Continuing Education, New York University, 50 West 4th Street, New York, N.Y. 10003; 998-7080. Register in person from September 7 through September 27; by phone (998-7171; you need a course guide) or fax (995-3060) from August 5 to September 13; or by mail (letters must be postmarked by September 9). A.E., M.C., V.

□ Continuing Education, School of Visual Arts, 209 East 23rd Street, New York, N.Y. 10010; 679-7350. Register in person; by phone (683-0600); by fax (725-3587); or by mail from August 5 until the first day of class. A.E., M.C., V.

□ The 92nd Street Y, 1395 Lexington Avenue, New York, N.Y. 10128. To register, call Y Charge, 996-1100. A.E., M.C., V.

□ YWCA of the City of New York, 610 Lexington Avenue, at 53rd Street, second floor, New York, N.Y. 10022; 755-4500. Register beginning August 19: in person (call for hours) or by phone (751-3335 or 308-5673) till September 21, or by mail (registration must be received at least one week prior to the start of the class). A.E., M.C., V.

lar seminars in workplaces this fall, so let a staffer know if you'd prefer to have a class at your office during lunchtime.

"Derekh Torah" classes meet weekly from 7:30 to 9:30 P.M. Fee: $400 per person, $650 for couples (financial assistance is available). To register, see box, page 58.

East Meets West

WHEN SUMIMOTO, A JAPANESE steel company, wanted to introduce its steel pipe into the U.S. market, it used the acronym SHT, for "Sumimoto High Toughness." You can imagine the rest. Full-page ads in trade journals shouted "SHT," along with the slogan "SHT is made to match its name."

But that's not the only business faux pas involving language. For its Middle East campaign, a U.S. laundry-detergent company used ads showing dirty clothes on the left, its box of soap in the middle, and clean clothes on the right. But the company found out too late that since people in the target country read from right to left, buyers may have thought this detergent put dirt *into* clothes.

Language Enterprise—from whence the stories of these blunders come—offers training in more than 45 different languages, always within the cultural context of the country in which the language is spoken. (A private school, Language Enterprise has been teaching New Yorkers for five years.)

These days, Japanese is one of the most popular courses. Classes are taught by Sayoko Maeshima, a teacher and former magazine editor. "Our method is cross-cultural training, using role-playing," she says. "We act out shopping, phoning, going to a restaurant, with students playing the restaurant owner or customer." But most important is the introduction to Japanese culture.

Business cards—which the Japanese consider a necessity—must be presented in a certain way, using both hands. It's impolite to use only one hand, Maeshima says, and the card must be offered with hierarchy in mind—first to the company president, next to the vice-president, and so on. "Americans are frank," Maeshima says, "and sometimes that's impolite in Japan. The Japanese language is always hiding some meaning, and if you don't understand that, you may miss something important."

Classes are offered at Language Enterprise or may be arranged at your home or business. Fee: $270 for fifteen hours of semi-private classes; $4,500 for a private proficiency program, which lasts roughly 120 hours and should prepare the student to live abroad. To register, call 431-7914 or fax 226-0614.

Language Enterprise, 63 Greene Street, New York, New York 10012.

Note: The Japan Society, 333 East 47th Street (832-1155), offers Japanese-language courses on twelve levels. Fall classes begin on September 23.

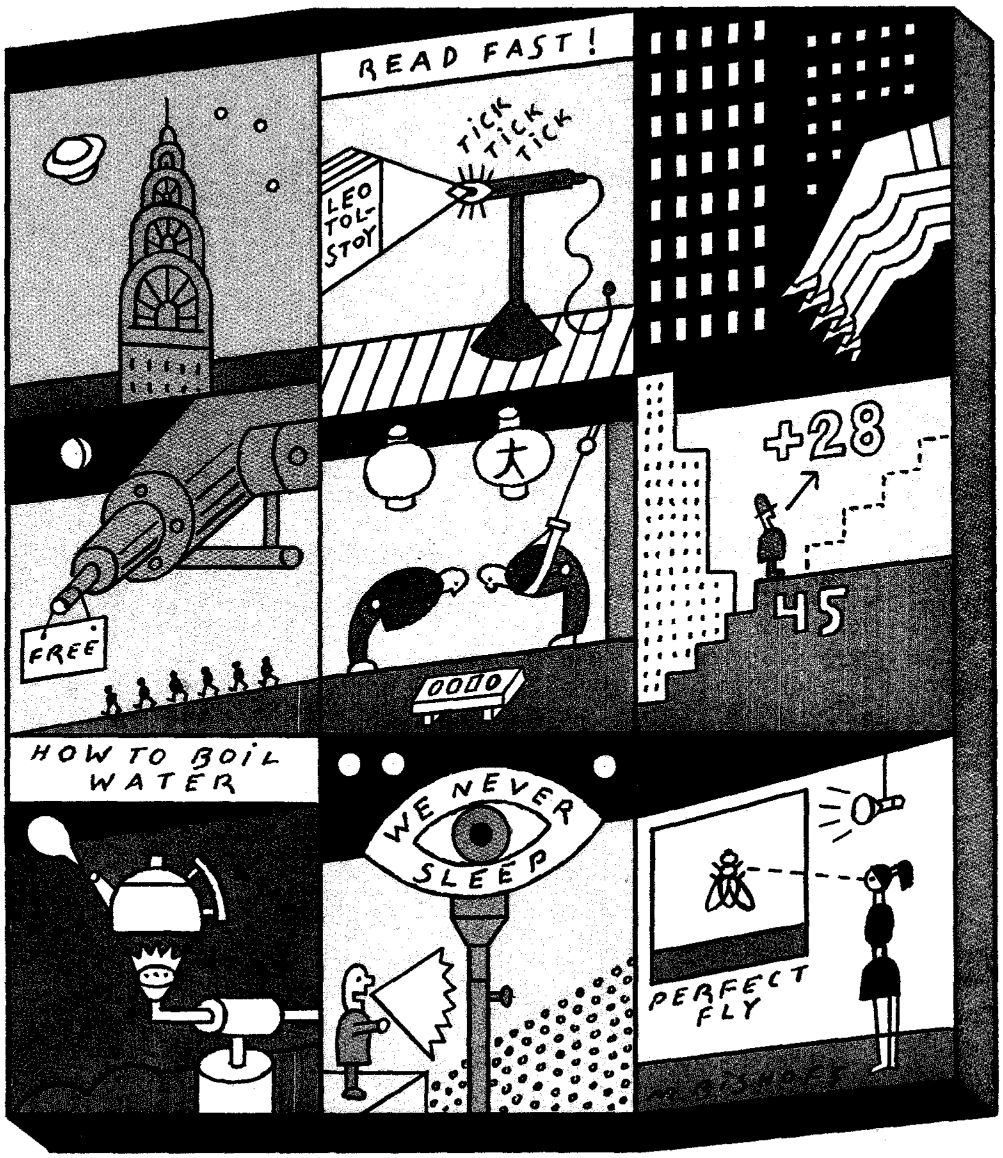


Illustration by Maris Bishofs.

SOCIAL STUDIES

Keep the Home Fires Burning

COOKING AT HOME MAY be the next trend, at least if the New School has anything to say about it. Among the 25 or more cooking courses it offers—all in state-of-the-art kitchens—is "Romantic Dinners: Cooking for Couples."

"Single society was really in for a while," says instructor Carmen Cook, "so there hasn't been much support for couples. This is one place for them to get together and appreciate romance." In a two-session course, Cook, who has been both a Juilliard-trained opera singer and a cook on cable TV, shows couples how to prepare an elegant dinner, dine with wine, music, candlelight, and flowers, and otherwise enhance their intimacy. Occasionally, she'll even sing or read aloud romantic poetry, but her main interest is in teaching people to celebrate and nurture their relationships.

Cook's "His, Hers, and Ours" questionnaire prompts couples to discover each other's favorite song, poem, flower, aroma, fantasy, or vacation spot—so they can talk about it over food. The process of cooking together is a part of the romance. Meals are simple, requiring only rudimentary cooking skills—crab in cream sauce, for instance. "I set the atmosphere," Cook says. "They can end up stirring the same pot with the same rhythm, in close proximity, and it becomes quite sensual." The hands-down best part comes at the end: "They all love to dip those chocolate strawberries," Cook says. In the latest session, most students were in their mid-twenties and -thirties, but people in their fifties also sign up.

"Romantic Dinners" meets on Saturday, October 19 and 26, from 7 to 10 P.M., at 100 Greenwich Avenue, the former Culinary Arts Institute, now merged with the New School. Fee: $110 per person, with a materials fee of $38. Each night there's a meal with wine.

The real basics—"How to Boil Water: Cooking for Beginners Only"—are taught in five sessions, held on Wednesdays, Thursdays, or Saturdays, beginning September 25. Fee: $280, plus $85 for materials. To register, see box, page 58.

Matchmakers

FOR PEOPLE WHO ARE NOT yet coupled—but want to be—"The Metropolitan Experience: Myths and Realities" might give some useful tips. This is NYU's lecture series on the city, aimed specifically at young professionals. After class, it's hoped, there will be conversing over the wine and cheese.

According to moderator Mary Dietz, the series attracts those from their mid-twenties to their mid-forties, with an equal mix of men and women. Among the lecturers this year are Dr. Ruth Westheimer (on her usual subject); Albert Appleton, New York City Commissioner of Environmental Protection (on the environmental programs that will be left after the budget cuts); NYU adjunct humanities professor Lorella Brocklesby (who'll give a lecture and lead a trip to the theater); wine expert Rory Callahan (with a guided wine-tasting class); and Manhattan historian Joyce Gold (on why New York looks the way it does).

"I teach this class with glee," says Dr. Ruth, who lectures first. "Here you have about 50 professionals who do exactly what I advocate: Don't go home after work; go out, take a course. Hopefully they'll then do two things I also advocate very strongly: find a boyfriend or girlfriend, and maybe get married." Dr. Ruth is not above making matches in class.

The course meets on ten Tuesdays, from 6:10 to 7:50 P.M., September 24 through November 26. Fee: $350, plus $20 registration fee. To register, see box, page 58.

The Family That Taps Together

FINDING YOURSELF SHORT ON TIME for exercise or family? "Total Tap" may be your answer. The dance class offered at the YWCA is a chance for the whole family—aged 8 to 80—to tap together. Says teacher Susan Sigrist, "Instead of parents' just sitting outside a dance class waiting, parents and children learn to dance as a family."

Who's tapping? Last year, classes included a dad and his two daughters and a mom with her two sons and two daughters. Though you may not come out tapping like Bill Robinson or Ruby Keeler, you will learn body placement and basic tap steps—like shuffles and flaps—along with some simple routines. You'll also get a darn good workout.

"Total Tap" meets on Saturdays from 11 to 11:50 A.M. from September 21 through November 16, and again from November 23 through February 1, 1992.

Fee: $140 for a parent and a child; $200 for two parents and a child; $60 for each additional child. To register, see box, page 58.

Mother's Day

MOTHERS HAVE GOTTEN A BAD rap, says psychotherapist Leah Tolpin. They are accused of being overcontrolling, in competition with their daughters, and intrusive. "So many times, daughters feel that to have their own lives they have to get rid of their mothers," Tolpin says. "But too much rejection of your mother produces low self-esteem in adults. So paying attention to this is really important."

So much so that Tolpin—together with her daughter Ilana Tolpin, a career counselor—has decided to run groups to teach

Illustration by David De Silva.

CLASS ACTION

Take a quiet table for two—at home. Tap-dance with your dad, meet your match at NYU, bid on a new home, or learn to read . . . faster.

mothers and daughters to communicate and to resolve this very essential relationship. "The father is involved in this, too," Leah Tolpin says (although fathers don't come to these sessions). "Because of their work, men are more valued at home, and have a direct influence on the family. Daughters are connected with their fathers and identify with them."

Tolpin's groups teach ways to resolve differences, discussing critical issues: how mothers see daughters, how they see themselves, and how daughters see mothers. "Sometimes," Tolpin says, "when mothers describe themselves, daughters think they're describing a different person." Mothers may come to this three-hour session without their daughters, daughters without their mothers—indeed, they may come even if their mothers have died.

"We explore historical memories," Tolpin says. "Mothers remember their own childhoods and daughters their childhoods. Often they are surprised at how powerful and different their experiences were, and how the relationship between mothers and daughters continues through the generations." Leaving these workshops, Tolpin says, mothers and daughters often report they are able to talk—and really hear each other—for the very first time.

"Mothers and Daughters: The Most Powerful of Relationships" is offered at the 92nd Street Y on Sunday, October 13, from noon to 3 P.M. Fee: $70 for a mother and daughter, $40 for an individual. To register, see box, page 58.

The course will be held again on Sunday, December 8, from 11 A.M. to 2 P.M. at the YWCA. Fee: $45 for a mother and daughter, $40 per person. To register, see box.

Speeder's Digest

SO MUCH TO READ. SO LITTLE TIME. IF that's your problem, try Stanley H. Kaplan—a school that's best known for its test-preparation classes but that's now revved up to help you read everything faster, from magazines to novels. Want to get through this article fast? Had you gone to Kaplan's school, you'd have read this page in sections, rather than line by line, kind of circling the paragraphs in your mind as you look at them in chunks.

"You force your eye to move faster than you can read aloud in your head," says teacher Elizabeth Parks, "in order to let your brain do the work." How? Parks teaches eye-focusing exercises—like looking at imaginary bugs on your nose—memory tools, and comprehension drills.

Most people coming out of this class read two to five times faster than they did coming in, she says. But one recent grad had more incentive: Her husband was a speed-reader, so she wanted not only to keep up but to surpass him. She came out reading ten times faster.

Classes meet for six sessions; call for days and hours. Fee: $250. Call 977-8200 for information or to enroll.

Stanley H. Kaplan Educational Center, 131 West 56th Street, New York, New York 10019.

Buying and Selling In Bad Times

OKAY, IT'S A BAD REAL-ESTATE market. But there are still good bargains to be had; ways to protect—even profit on—your investment; tricks to turning that co-op or condominium into a one-of-a-kind deal.

NYU is now offering "Saturday Real Estate Programs for Non-Professionals." James Roman, a sales manager and licensed auctioneer for the Halstead Property Company, will teach one of these sessions, "Buying Property at Auction."

"Sometimes a frenzy happens at an auction and you end up paying more than you can afford," he says. "So you have to set a limit." You do that in the way you bid. Before bidding on a house or condominium at auction, take your husband or wife to examine it. Then decide on the price you're willing to pay. After that, take certified checks in $5,000 and $10,000 denominations so you have ready cash at the auction to put down a deposit if your bid is accepted. (Not bringing more than you can afford already keeps your buying frenzy in check.) The rest—all auctioneers' secrets—you'll have to learn in Roman's class.

"Buying Property at Auction" meets on November 2 from 9:30 A.M. to 1 P.M. Fee: $75. Also of interest are "Buying Vacation Property" (November 2, from 9:30 A.M. to 1 P.M.; fee: $75), "Buying Foreclosed Real Estate Properties" (October 12, repeated on November 16, from 9:30 A.M. to 4 P.M.; fee: $95), and "Renting Out Your Home (When It Isn't Selling)" (October 19, 9:30 A.M. to 1 P.M.; fee: $75). For more information on these and other seminars, call 790-1336. To register, see box, page 58.

Fly Power

FLY-FISHING HAS ALWAYS BEEN A graceful sport. While some anglers do set out to catch all the fish they can eat, the most experienced fly fishermen view what they do more as a form of art.

As the name suggests, these fisherman use flies—bits of fur, feathers, and nylon thread put together to look like aquatic insects. The fish doesn't swallow the fly, so it can be let go. Indeed, the sport is so refined that it's gauche to keep a fish; far better to throw it back for catching again some other time. The ultimate skill in fly-fishing, however, is tying and using the proper fly.

"The Art of Fly-Tying," a course offered this fall by Jack Mlyn at the New School, teaches just that, for trout fishing. "Insects go through various stages of metamorphosis," Mlyn says. "They live under rocks and creep out at different parts of the year, when they rise to the top of the water, where they emerge as adults. They throw off their 'nymphal shuck,' their outer wrapping. Then they stay on top of the water, drying their wings, and become very vulnerable to the trout, who nail them. The ones who fly away return in around 24 hours, mate in the air on top of the water, and lay eggs on the water, which sink to the bottom. Then the insects die."

The art of fly-tying is to make bait that resemble these bugs in their various life stages. Part of fly-fishing, though, is knowing when a particular bug is likely to be in what stage on a particular stream—fish do, and the wrong fly won't blend in with the other bugs.

But that's not Mlyn's concern in this course. In six sessions, he'll show the novice how to tie flies at the various bug stages. Students will also tie streamer flies—imitations of bait fish, which are the most effective for fishing in the fall and early spring.

Don't be surprised if Mlyn shows off his prize frames of famous flies crafted by the award-winning tiers of the thirties and forties—like one by the late James E. Leisenring, who fished the Pennsylvania creeks. A group of Leisenring flies recently sold for $9,000 at auction. And if you really are overcome by those trout, you can fish next year from the time the season opens in New York on April 1 through September 30.

"The Art of Fly-Tying" meets on six Tuesdays, from 7:45 to 9:30 P.M., begin-

CLASS ACTION

It's never too late for a new career. Everything you always wanted to know about fly-tying. The rise and fall of the Soviet Union.

ning September 24. Fee: $145; materials, $40. To register, see box, page 58.

Banjo Boogie

"The banjo," says teacher Abe Mandel, "is very upbeat. It's hard to be depressed when you're playing the banjo." The instrument is also easy to learn, and a terrific accompaniment to any song—from Indian music through Willie Nelson, the Beatles, Pete Seeger, or something Israeli.

Mandel's goal in "Banjo for Beginners," a small group class, is to introduce the joy of making music using a simple instrument. "The class has a sort of campfire atmosphere, and you become the center of the party," he says. Much of the learning takes place singing group songs. You'll come away from the first class playing (if anyone will listen) "This Land Is Your Land," "Sloop John B.," and "Row, Row, Row Your Boat." That may sound like no big deal, but you'll go on to greater things—say, Bob Dylan, folk and show tunes, maybe even Peter, Paul and Mary.

"Banjo for Beginners" meets for fourteen Thursdays from 7:30 to 8:30 p.m., starting October 10. Fee: $175. Register in person, by mail, or by phone (362-8060) until October 10. A.E., M.C., V., checks.

The Lucy Moses School for Music and Dance (formerly the Hebrew Arts School), Abraham Goodman House, 129 West 67th Street, New York, New York 10023.

Changing Horses In Midstream

May Gruber might add a new word to our vocabulary: *gerontophobia*. "People are so youth-obsessed," she says, "you're ready for the ashes at 45. But 28 years have been added to our lifetimes since the turn of the century. You may live into your eighties, so at 45 you've only worked half your life, and you can very well start over."

To help start-overs, Gruber will teach an NYU class this fall called "At My Age, What Are My Career Options?" She has tailored it for "executives, administrators, and professionals forced out, terminated, or retired but determined to retread and examine today's marketplace and the market of the future," a subject about which she is writing a new book.

Gruber is no business slouch. She and her family began a sweater company, Pandora Industries, during the Depression and built it into a $40-million-a-year business, which Gruber sold to Gulf & Western in 1983. Since then, she's been writing about switching careers in mid-life.

"Let's say I always loved gardens and the outdoors—well, there's nothing wrong with going to school to become a landscape architect. Or, say you want to become a vet. Well, you have to go to school for seven years. So what? If you're 45, go to school, and at 52 you have 25 years ahead of you. You're ready for the second half of the race."

"At My Age, What Are My Career Options?" meets four days a week from 3 to 5 p.m., October 28 through November 14. Fee: $295.

Also offered at NYU are two other courses for job seekers: "The Nuts and Bolts of a Job Search," a three-session course at 6:10–8:10 p.m. on Wednesdays from November 6 through 20 (fee: $85); and "Career Change Workshop," a six- to eight-session course with sections meeting on Monday, Tuesday, or Wednesday evenings, or Saturday mornings from September 23 through December 11 (fee: $190). To register, see box, page 58.

CURRENT AFFAIRS

Worlds Series

Bella Abzug says America's involvement in the war with Iraq resulted from mistakes in foreign policy. Law professor Robert F. Kennedy Jr. has an agenda for America's environmental future that's in keeping with the visionary minds of his uncle Jack and his father, Bobby. Alger Hiss was at Yalta with President Franklin Delano Roosevelt but found himself red-baited by Nixon.

These issues, and more, will be discussed in a series at the New School called "Great Conversations: Worlds of Knowledge." Abzug, Kennedy, and Hiss are just three of seven critical thinkers set to talk about their life, times, and work.

The participants are all guests of Ralph Buultjens, a Toynbee Prize Laureate known for his books on international politics. Also invited are Harrison Salisbury, just back from both China and the Soviet Union; Paul Kennedy, author of *The Rise and Fall of the Great Powers;* Alger Hiss and his son Tony, author of *Experience of Place;* and Jack Valenti, former aide to President Lyndon Johnson and now president of the Motion Picture Association of America.

"I want to get them talking about their lives," Buultjens says, "about their successes and failures, how they got involved in their own lines of activities, what are their achievements, and what are the values their lives have given them." That last issue is probably most central not only to Buultjens but to Americans searching for enduring values today.

"Great Conversations" meets for six sessions on Wednesdays from 6 to 7:15 p.m., beginning September 25. Fee: $75; single admission, $15. To register, see box, page 58.

Power Secrets

Ever wonder how foreign policy is made? Why Iraq is on the international agenda and global warming is not? Why sanctions were placed on South Africa and then suddenly lifted? David Mark, a foreign-service officer for 34 years, ambassador to Burundi during the Ford and Carter administrations, and deputy assistant Secretary of State under Carter, knows some answers and will share them.

To his NYU class this fall, "Foreign Policy in the Making and in Practice: Insiders' Views," Mark has invited key players in setting international agendas over the past decades. "Most courses deal with specific issues," Mark says, "like Japanese-American trade relations or narcoterrorism. This course won't focus on issues, but we'll have experts describe what they want out of foreign policy and how they go about getting it."

Speakers include Winston Lord, former U.S. ambassador to China and director of policy planning for the State Department, on foreign-policy formulation; L. Paul Bremer III, managing director of Kissinger Associates consultants and former ambassador to the Netherlands, on international think tanks; Ronald Spiers, former ambassador to Turkey, Pakistan, and the Bahamas and now undersecretary-general of the United Nations, on the U.N.; Thomas Pickering, former ambassador to Israel, Jordan, Nigeria, and El Salvador and now ambassador to the U.N., on how an embassy functions; Peter Tarnoff, formerly with the State Department and now president of the Council on Foreign Relations, on private foreign-policy organizations; and a host of other movers and shakers.

The course meets on Wednesdays from 6:10 to 7:50 P.M., September 25 through December 4. Fee: $230. To register, see box, page 58.

The Fall of the House Of Russia

WHAT HAS 130 SPOKEN LANGUAGES and eleven time zones? Give up? The Soviet Union, an utterly enormous empire. The miracle is not that it may be coming apart but that it's held together as long as it has.

That's the view of M. Hratch Zadoian, associate dean of Queens College School of General Studies and a professor of political science. At a special series called "The U.S.S.R. in Transition," offered in Great Neck, Zadoian and his colleague, Slavic-language-and-cultures professor Thomas Bird, will look at why this empire is now spinning out of control and its possibile future.

"The Russian Revolution brought new hope," Zadoian says, "the possibility of change. But with it came a new dynamic of fear, a police state. In the late seventies and early eighties, it began to fall behind economically. Gorbachev was the product of a really thought-out process to bring about change. He wasn't a one-man show. It was an experiment in 'controlled revolution.' Well, you can change some things and not others, but it seldom works. Now the U.S.S.R. is foundering on the fault line of the nationalities problem. It's an exciting and a dangerous time, since this is still a nation with 30,000 nuclear warheads and massive power." Zadoian and Bird will examine Soviet history and reform, and posit a likely outcome for the Soviet future.

"The U.S.S.R. in Transition" meets on Thursdays from 8 to 10 P.M. from October 17 through November 7 at the Cumberland Center, 30 Cumberland Avenue, Great Neck, New York. Fee: $30. Call 718-997-5709 for more information. Register by phone, mail, fax (718-997-5723), or in person by October 10.

School of Continuing Education, Queens College, 65–30 Kissena Boulevard, Flushing, New York 11367; 718-997-5700.

Peace in The Holy Land

WHEN ISRAEL WON THE YOM Kippur War nearly two decades ago, Nixon and Kissinger gave Anwar Sadat the opportunity to claim political victory, even in the face of military defeat. According to Alon Ben-Meir, a Middle East scholar, that psychological victory forever transformed the region and set up the possibility for a future peace.

In his New School class, "The Middle East: New Dimensions in the Wake of the Gulf War," Ben-Meir, who once served in Israeli intelligence, will examine Middle Eastern history and the steps that could now bring some stability.

When Egypt negotiated peace after the Yom Kippur war, it implicitly accepted Israel's existence, Ben-Meir says. A second transformative event occurred when the PLO, believing that Israel could not be defeated militarily, renounced its campaign of terrorism against it—in 1988. Now, Ben-Meir says, the Gulf War has brought yet a third major turning point—another psychological victory, along with a military one—and with it the renewed possibility of peace.

"The U.S. injected itself with enormous impact," he says, "defending Israel and Saudi Arabia at the same time, siding with Israel and one Arab country against another. For the first time in 43 years, Saudi Arabians mentioned the word 'Israel' rather than saying 'the Tel Aviv authorities.' This was a milestone, with the Saudis implicitly saying, 'We have to recognize [the sovereignty] of Israel,' and it will probably lead to a crucial conclusion in years to come."

Ben-Meir predicts that the Arab states may be prepared to offer long-term peace in exchange for some of their territory that Israel now holds. And Israel may be prepared to negotiate, if a peaceful DMZ could really be established. For details on just how this might work, check out his course.

Classes will meet on twelve Wednesdays, beginning September 25, from 5:50 to 7:35 P.M. Fee: $275. To register, see box, page 58. ■

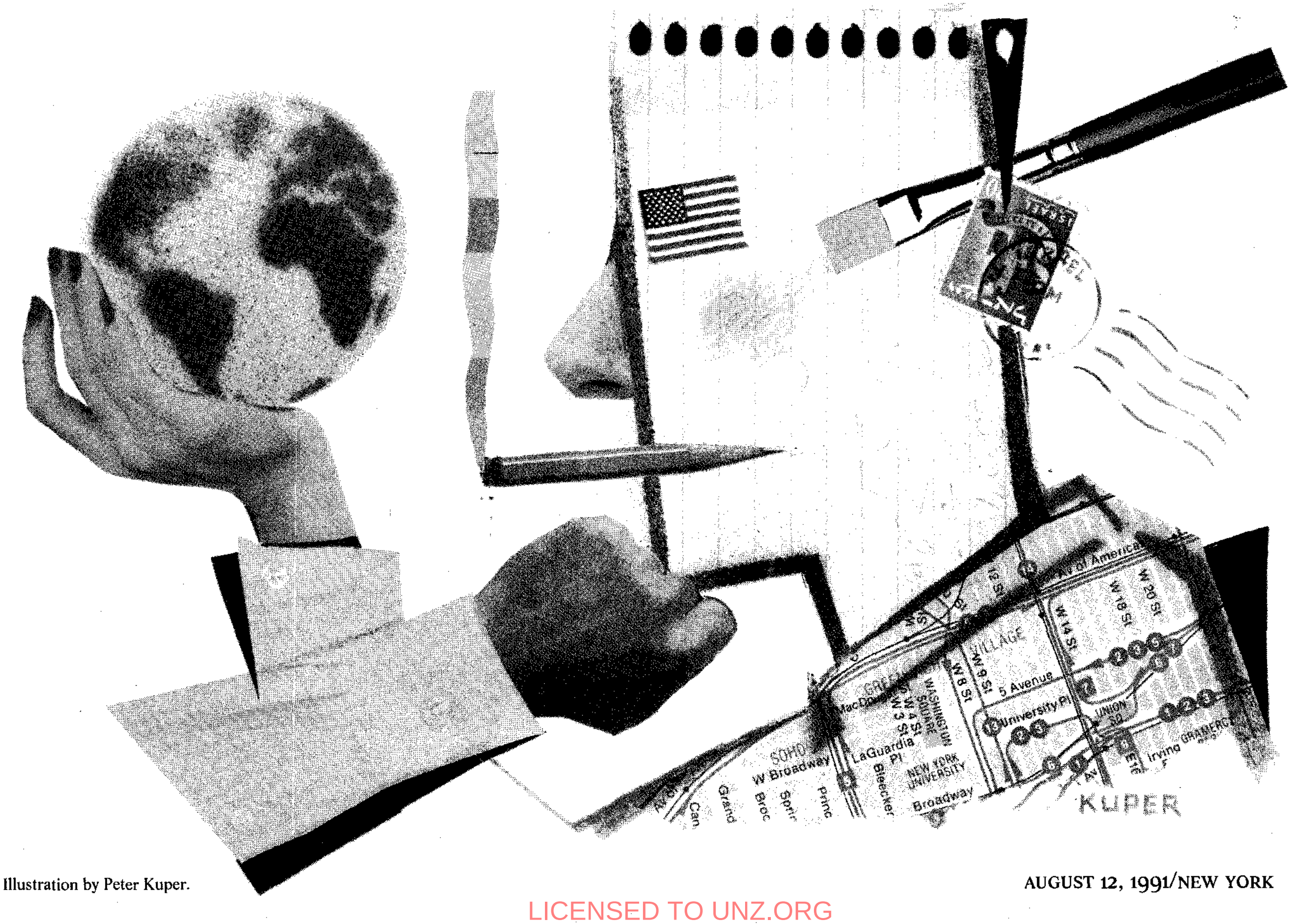
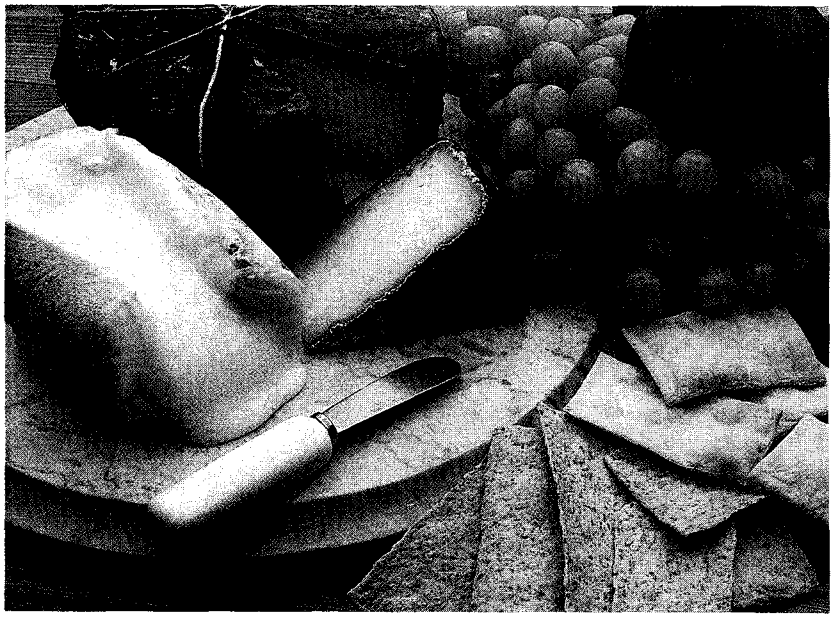


Illustration by Peter Kuper.

BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities

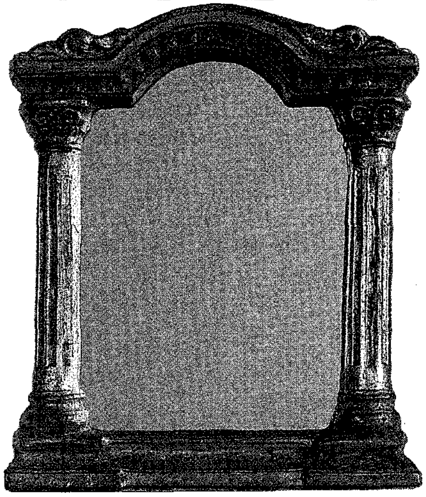
By Corky Pollan



Cheese So Fine

Choosing cheese is a daunting task, what with those bins full of bulbous shapes, cinder-covered logs, pieces wrapped in dark leaves, and crumbly blue-streaked surfaces (a beauty contest this is not). Yet while there is great glory in good cheese, one gets bewildered and turns to Brie and Boursin. But wait! Meet two new cheeses you're gonna love: Teleme ($16.40 a pound) is described by Dean & DeLuca's cheese whiz, Steven Jenkins, as runny and tangy, a pretender to the throne of Vacherin Mont d'Or. Forget the common cracker and buy a bag of rosemary-flavored Ali di Farfalla crisps, somewhere between pita and Thin Crisp ($3.55 for three quarters of a pound at Dean & DeLuca). At Balducci's, there's Sally Jackson's sheep's-milk cheese ($22 a pound) wrapped in chestnut leaves: supple, nutty, and perfect with Teleme. Bring out the fruit, the wine, and enjoy. **—Barbara Costikyan**

DEAN & DELUCA/*560 Broadway, at Prince Street/431-1691*
BALDUCCI'S/*424 Sixth Avenue, at 9th Street/673-2600*

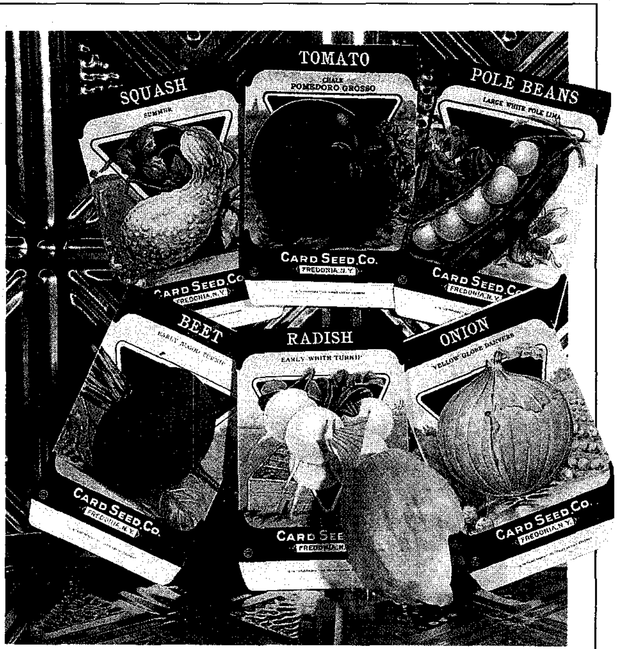


Gilt Complex

Who's the fairest of them all? These tiny gilt mirrors that replicate ten classic furniture styles: baroque, rococo, Chippendale, Regency, Venetian, Victorian, etc. They're made in Massachusetts—handcrafted of wood and resin—and they're so enchanting, we'll surely want at least half a dozen to hang on our walls ($50 to $65).

JONAL/*25 East 73rd Street/879-9200*

The Leader of The Packet



The summer planting frenzy is just about over, but no matter—these vintage seed packets have less to do with crops and more to do with art. They're from the teens and twenties and are graphically striking examples of color lithography, an early printing technique that produced brilliant colors rarely matched by contemporary printing processes. The collection of unfilled packets was found in an upstate New York warehouse and includes more than 40 varieties of vegetables and herbs—destined not for a cold frame but for one of another sort ($3 each).

NEW YORK CENTRAL II/*102 Third Avenue, near 13th Street/420-6060*

Photographs: left, Jonathan Gross; top, Peter Pioppo; bottom, Jeremy Shatan.

The Insatiable Critic/Gael Greene

GARDENS OF DELIGHT

"... Barolo's courtyard is so enchanting, food flaws seem to blur; lunch in Eze's sweet garden or under Vince & Eddie's maple. . . "

OF COURSE IT'S MADDENING. **Barolo** IS LIKE a mean-tempered woman with great legs or a handsome young millionaire with no brain. That garden . . . there is nothing quite like it in Manhattan. Barbetta's garden is an old-world romance. And the greenhouse glory at the heart of Rockefeller Center, shared by the Sea Grill, Savories, and the American Festival Cafe, is a seasonal thrill, but it's open to the transient gawk. Barolo's august courtyard is secret . . . an unimagined astonishment beyond a grand sweep of restaurant with its sedate entrance on West Broadway. This gracious square between low-slung apartment buildings must be a relic of a time when New York City was not priced by the foot, and yet it feels like Rome or Athens, with its precisely pruned cherry trees stretching toward the sky. For two weeks this past spring, they were ruffled in fragrant blooms till a sudden chill sent every petal aflutter into the air.

Am I carrying on suspiciously about botanical matters? You guessed it. I'm straining to postpone the woeful news. Barolo's prices are far more ambitious than its kitchen. Still, I find myself willing to linger here, even for dinner. Built by Paolo Secondo and Pietro Pagano, who own La Foccacia on Bank Street, a money machine named I Tre Merli a few doors north on West Broadway, and both feeding stations at Trump Tower, Barolo does seem less tentative than when it first surfaced—handsomely modeled in gold leaf, with halogen sconces like so many riding stirrups. Even someone as fussy as I may be so enchanted by the stage set that food flaws seem to blur.

Sip a pleasant Giacosa Dolcetto, and don't deny yourself the rosemary-flecked focaccia while it's hot. Something in the antipasti gathered from a tempting display in the dining room will surely please you—the wonderful sweet-and-sour onions, perhaps, and the wild mushrooms or the small ovals of mozzarella. Avoid the thin, overcooked swordfish and the tasteless veal chop. Expect watery white beans on most everything, and a stinginess of lobster in the lobster-and-avocado salad.

Is the service a bit slow? Waiters do tend to disappear. Another Dolcetto and some fresh focaccia dim that fret. You may have to wrestle the busboy for the olive oil and balsamic vinegar. He's been programmed to keep them moving—the pepper mill and grated Parmesan too. If he were to hover less vigilantly, you'd probably grab the handsome cruets and leap over the hedge, never to be seen again.

Pasta may be the pacifier here. Recently we loved the evening's special risotto, salty but good, and the linguine with pesto, potatoes, and string beans. For late supper another night, two of us shared four half-orders of pasta (thoughtfully offered on separate plates—inanely, all at once on a too tiny table), slightly soggy but zesty fusilli all'amatriciana, garlicky orecchiette with bitter brocoli di rape, big agnolotti plump with spinach and ricotta in tomato sauce, and slightly bland white and green tagliolini with stracchino and cheese and pepper. With three courses and wine, even a pasta dinner for two might still hit $100.

REVELATION: *Barolo's gracious garden is an astonishment.*

Fruit pies comes in a sweet, cakey crust. A delicate, lemony panna cotta—a scantily bruléed crême brulée—is delicious, not so the humble flan or an inept napoleon with pastry cream and berries.

Barolo, 398 West Broadway (226-1102). Open Sunday through Thursday noon to midnight, Fridays and Saturdays noon to 1 a.m. A.E., D.C., M.C., V.

I CONFESS, A RICKETY GARDEN TABLE BESIDE an iris defiant in a patch of urban dirt is enough to make me blither. But the photo this spring in "Hot Line" of the slightly thrift-shoppy garden behind **Eze** made it look like a Monet. Granted, it's not Giverny. But I love it anyway—the small fish pond, the birches and the Japanese maple, the brass frog and the eternal gurgle, the magnolias and gladiolas.

Moviegoers bound for the nineplex next door can stop by for drinks and hors d'oeuvre at the bar—crusty rare grilled quail with couscous or a sprightly pizzette and a saffron-scented mussel soup—before the flick. Lunch in this sweet little retreat is a bargain: just $7 for the bird, $7.50 for the pizzette or the satisfying Corsican salad—white beans, shoelaces of zucchini and beets, olives, tomato, and arugula, all zestily dressed and served with crusty warmed bread. Even the seafood salad—critters carefully cooked, enough for summer lunch—is just $10. Having squandered so few calories, so few dollars, why not spring for the house's beloved chocolate cake layered with homemade ice cream or a lush frozen cappuccino mousse.

Mindful of the economy, chef-owner Gina Zarrilli has discarded the prix fixe for a more permissive à la carte menu (with pretheater dinner at $35). But one evening's soggy soft-shell crab seems rather chintzy, even at a cut-rate $7.50. Gnocchi with pesto are solid and earthy. But mustard-crusted salmon, moist salmis of duck, and rack of lamb with thyme and garlic-onion jam are Zarrilli at her best. The chef's loyalists are full of raves for her bold way with Mediterranean flavors. And

Photograph by Ted Hardin.

some see this stark townhouse as quite beautiful. "It's romantic," one of my guests assures me, "like the dim corridor of an old hotel in a small French inn." Though I find it somber (tonight the threat of rain has banished us indoors), with only an occasional mirror on bare walls, I, too, admire Zerilli's flavor-assertive ways. I'm still hoping success will give her a budget for some art that's colorful or frivolous.

Eze, 254 West 23rd Street (691-1140). Lunch, Tuesday through Friday noon to 2:30 p.m. Dinner, Tuesday through Saturday 6 to 10:30 p.m. A.E., D.C., M.C., V.

NOW THAT ABC-TV'S HIGH-PRICED MOUTHS and opera divas and the brass from *Penthouse* are vying with kultur vultures and the neighborhood for dinner spots at **Vince & Eddie's,** it takes clout and cunning to score a seat in the tiny garden—capacity, twenty. But at lunch, on a day when the city is neither a sauna nor a tropical rainstorm, the 150-year-old maple offers just enough shade and you don't have to be Barbara Walters or Marilyn Horne or Jessye Norman to stake a claim outdoors.

This is a true native garden, scratching for survival in its cramped cubicle, the tree clearly a miracle, with an ancient wisteria vine bought upstate for $150 and carted home in one piece, clutching a trellis that seems a bit bare. "We tried hanging grapes," co-sachem Eddie Schoenfeld confides, "but they didn't look good."

Lunch could be a couple of starters ($3.95 and up)—lovely mussel or corn chowder, fried oysters on anchovy toast, or silken gravlax swirled into rosy blossoms with salad greens and crisp fried celery leaves. Generous, eat-it's-good-for-you sandwiches ($8.75 to $10.75)—grilled tuna with chive mayonnaise and coleslaw, or ham and cheddar with honey mustard oozing richness—come with house-made chips. Lobster salad with onion rings is a summery tumble of silk and crunch, and Vince & Eddie's mythic roasted chicken on escarole and cabbage is just $12.50.

Upper-bracket New Yorkers and everyday folk have fallen for this cleverly connived grandma's-kitchen nook, with its passion for garlic, brisket on Tuesday, and mashed-potato nostalgia, though now and then complaints about attitude filter through. For me, it's worth juggling my dinner hour and lingering over homemade ice cream and great plum tart. When Vince and Eddie open Fishin Eddies soon a few blocks uptown, perhaps they'll draw some of the crush with them. Life on the West Side is definitely tasting better.

Vince & Eddie's, 70 West 68th Street (721-0068). Lunch, noon to 3 p.m. Dinner, Monday to Saturday 5 p.m. to midnight, Sundays 5 to 11 p.m. Sunday brunch, 11:30 a.m. to 3 p.m. A.E., D.C., M.C., V. ■

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Theater/John Simon

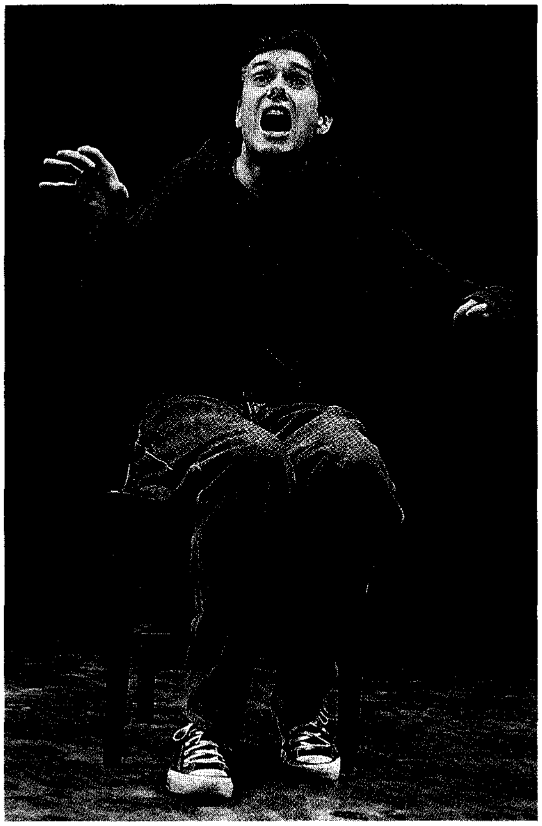
KLING'S THE THING; PORTER, SORTA

"...*Home and Away* is full of savory anecdotes and piquant comments. In *What a Swell Party!*, a quintet does Cole Porter..."

KEVIN KLING, NOT TO BE CONFUSED WITH A more famous person of a similar name, is a personable young man from Minnesota, a playwright and actor, who in **Home and Away** performs the story of his life. He is highly professional without having lost some fundamental innocence. The down-home stories he tells about growing up on the land in a family with a nice set of quirks have the aroma of a cheery cookout presided over by such grand old cooks as Mark Twain and Booth Tarkington, but with Kling putting some of his own spices in the pot.

We have been taught, for instance, that lightning doesn't strike twice. Wrong. It would seem that Kling and every member of his family have been struck by it at least a couple of times, usually during such homey activities as pumping gas or building an airplane, and Kling makes it sound like blazing fun. He tells his tales giving his words an extra twist, like twirling a mustache. He has sparkle in his eyes and springiness in his feet; no dog's tail wags more merrily than Kling's tongue in the ecstasy of communication.

In the second act, his theatrical adventures take him to foreign lands. A cagey observer, he can turn his every faux pas into a savory anecdote, his every sighting of a strange custom or unexpected behavior into a piquant comment. He does not make any bones about his one short arm and malformed hand; I suspect they may have been what spurred him on to become an artist. Sweet are the uses of overcompensation.



SINGULAR SENSATION: *Kling in* Home and Away.

RAINBOW & STARS, THE NIGHTCLUB IN the skies, west of the Rainbow Room and east of the moon, keeps offering the best in chanteuses we have nowadays. If you object that this is not a great day for chanteuses, I answer that it would be much worse if a few places like Rainbow & Stars did not, so to speak, carry on the torch. Recently, I caught Phyllis Newman there, and just now **What a Swell Party! The Cole Porter Revue,** a big show by current nightclub standards: two singing male pianists and 3 girls 3—the singers Mary Cleere Haran, Terri Klausner, and Helen Schneider. The show is so enthusiastic that Fred Greene not only staged it but, the program says, also directed.

On the face of it, it sounds perfect: Miss Haran, the mature, sophisticated woman about town; Miss Klausner, the very outdoorsy all-American redhead; Miss Schneider, the "international singer/actress," the indispensable gamine. And the men: Ronny Whyte (nothing like two *y*'s in one name), the suave coast-to-coast club singer; Bruce W. Coyle, ponytail and all, the very Now young man. But it doesn't quite work that way, alas. For one thing, whereas at many Broadway shows you have to check your brains upon entering, here it's advisable to check your eyes. Still, a time-honored tradition has it that nightclub thrushes, like opera divas, are not to be judged on their looks.

Miss Schneider can sing. When she perches on a piano to deliver one of the greatest songs of all time, "Love for Sale," her voice and her handling of it—she plays volleyball with it one moment, dribbles craftily with it the next—are fetching. Her sounds are funky, her movements groovy, her notes blue. But, as always, she does too much. Those glissandi, those scoops—sure, they are deliberate; sure, they are sexy; but could there not be fewer of them? That great, avid mouth of hers—now gluttonous for experience, now crumpled with overindulgence—never lets up. How both overwrought and despondent she can be simultaneously in a medley of "Get Out of Town" and "Night and Day." If Mies van der Rohe himself came to her to say less is more, I swear she would shoot back, "Less? *Less?* What's the meaning of that word?"

Miss Haran, the "perennial performer in the Oak Room at the Algonquin," a woman at the peak of her powers, conveys, or tries to, the seasoned traveler through life, singing out of her gut and wisdom, and always ladylike to boot. A nice stance, but marred in her by a certain schoolmarmishness—something prim and didactic obtruding on feeling, and even, I'm sorry to say, something puny. To remind us, perhaps, from what little acorns do mighty Oak Room reputations grow. As for Miss Klausner, she has an impressive instrument and range but absolutely no charm. With a profile like the prow of a trireme, she cleaves her way through a song; when she does "Buddy, Beware," I tremble for the waiter just then balancing a tray.

But what all three songstresses carry out handsomely is harmony; they form quite a beauty-shop trio. Bruce W. Coyle's astute arrangements are performed with the bouncy precision usually associated with aerialists. And Greene has given the women some canny movements. Ronny Whyte sings oh, so smugly, Coyle is the most whispering of baritones, but both keep the ivories happily tickled. I'm glad of this Porter year: There can never be enough Cole, not even in Newcastle. Yet some of the lesser stuff here is, frankly, lesser. On the other hand, "Georgia Sand," from *Nymph Errant*, is a joy; that show has a marvelous score. Now, why doesn't someone do *it*? And soon.

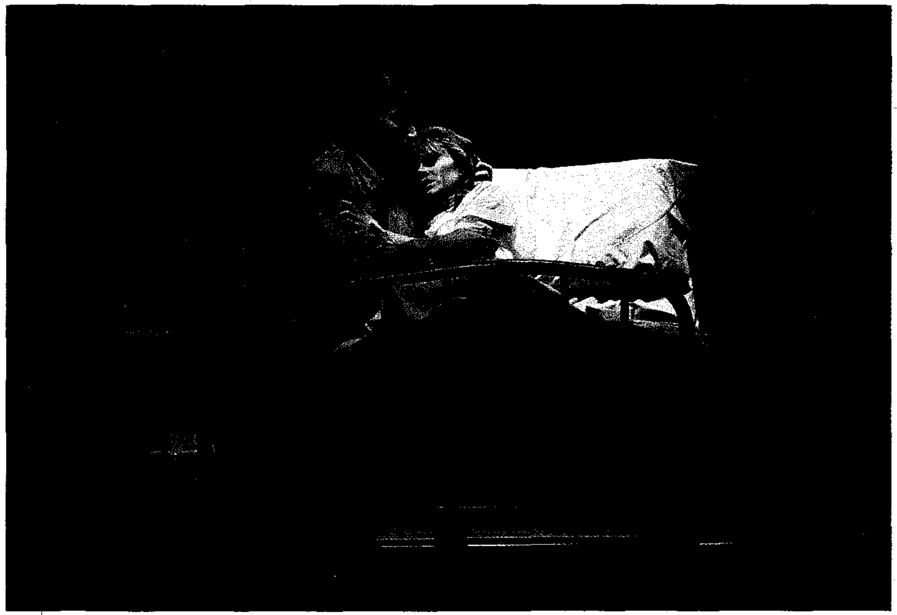
P.S.: There are some very good eats, too, at Rainbow & Stars, which ought to give everyone thought for food. ■

Photograph by Martha Swope.

Music/Peter G. Davis

ULTRA-VIOLETTA

"... .Nicholas Muni's *La Traviata* is bound to strike most operagoers as radical, although its raw spirit might have pleased Verdi. . ."



VERDI VÉRITÉ: *Martin Thompson and Sheryl Woods in* La Traviata.

A GLANCE AT THE CAST LIST OF THE CITY OPera's new **La Traviata** followed by the ominous information that "this production is set in the present" will have hands wringing even before the curtain rises. Violetta Valery, Verdi's lost lady of the camellias, as a professional escort? Annina as her secretary and Gaston her manager? Substance abusers enjoying light S&M entertainments at Flora Bervoix's party? Violetta expiring, probably from AIDS, in a hospital ward? Has opera at Lincoln Center, one of the last bastions of conservatism, suddenly fallen into the mischievous clutches of Peter Sellars or some other mad futurist?

Not quite, but this *La Traviata,* directed by Nicholas Muni, is bound to strike most New York operagoers as radical, although its raw spirit might have pleased Verdi. His intention, after all, was to write a startling contemporary drama, until the delicate operatic sensibilities of 1853 forced him to soften the boldly explicit plot by disguising it as a remote period piece set in the Paris of 1700. Of course, Verdi's present-day is not ours, but the society and human behavior he explored so truthfully and compassionately in his music are timeless—which is why the work has survived for more than a century and why the City Opera's approach is entirely defensible.

Beyond that, I would say that no *La Traviata* seen hereabouts has come closer to the essential content of the piece since Frank Corsaro's City Opera production in the sixties with Patricia Brooks and Placido Domingo, a conventional setting but equally serious in its attempt to restudy, rethink, and reanimate an old favorite. Not all of Muni's ideas work as well as Corsaro's did—some seem forced to fit the concept, others fight with the music, and a few are outright miscalculations. Those who know and love the work, though, will surely come away with a fresh appreciation of why Verdi continues to be such a vital and modern-day presence.

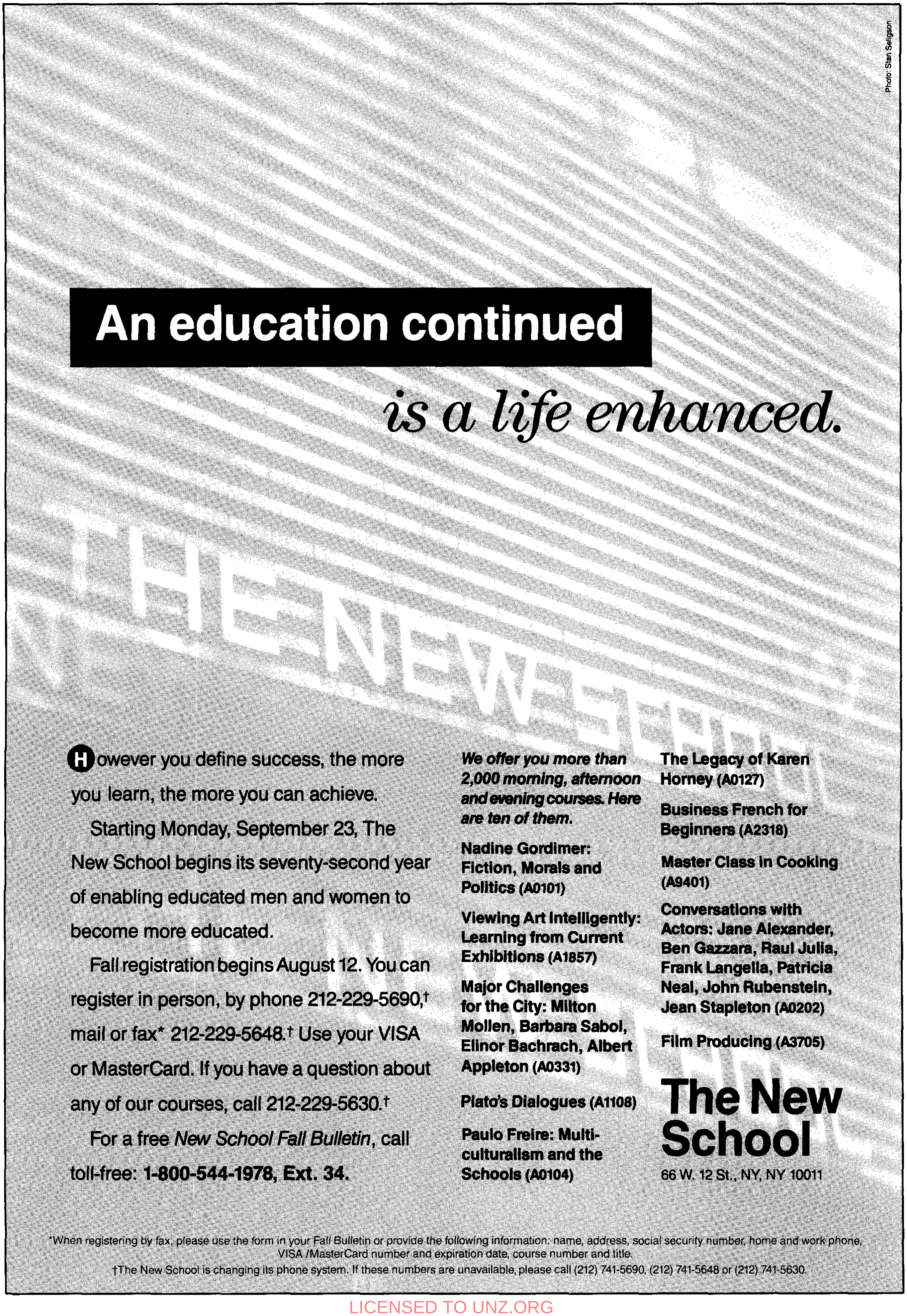
This is in large part due to the singers, for whom a new opera production in Lincoln Center seems, for once, to be a spur and an inspiration rather than an eccentric distraction, pedestrian bore, or suffocating obstacle. Sheryl Woods would probably be a superior Violetta whether the opera played in 2091 or 1691, but here her transformation from brittle mannequin into vulnerable woman of dignity and warmth has nuance, urgency, and a degree of concentration unusual even for this responsive performer. Her soprano may be more utilitarian than glamorous, but she handles all the role's vocal hurdles with confidence and reasonable flexibility, and—unusual for a young singer today—with a commitment to the words and what they actually mean.

True, Woods is sometimes sabotaged by misdirection. Surely Violetta's decision not to interrupt her life of pleasure registers more powerfully when presented as the composer intended—the feverish private monologue of a desperate woman—rather than a come-on addressed to Baron Douphol, onstage, undressing, and ready for action. More damaging, the poignant intimacy of the death-scene trio is lethally disturbed when interns barge in with their life-support systems and apply "extreme measures." On the whole, though, this 1991 Violetta is continually absorbing and painfully believable.

So is Gaetan LaPerrière's firmly sung, warmly inflected Germont, a few troubling inconsistencies apart. Would any father today, I wonder, bother to break up his son's affair with a call girl because it might ruin a younger sister's chances for a good marriage—especially a Germont whose growing sympathy for Violetta clearly hints at something more than paternalism? Otherwise, this is a strong portrait of a well-meaning but obtuse man stretched beyond the limits of his experience. Martin Thompson is rather too bland as Alfredo, hardly the sort of fellow to threaten Violetta and the entire company with a gun for what seems like an eternity—that Act II finale definitely needs rethinking—but he gives a pleasant account of the music. John Conklin's steely drapes and artfully austere stage objects cunningly suggest contemporary decadence, and Guido Ajmone-Marsan conducts with care and consideration.

Opinion will inevitably be divided over the City Opera's new *La Traviata,* and I already hear pious cries of vandalism. If so, what are we to call Franco Zeffirelli's truly obscene extravaganza at the Metropolitan, which cynically reduces and dehumanizes the opera into an empty scenic spectacle? Once, long ago, all that was required for a great *Traviata* was three fabulous voices who understood the characters and could sing the music with unparalleled magnificence. Until that time comes again, I recommend the City Opera's production—flawed, perhaps, but on its own terms musically satisfying and theatrically compelling. ▬

Photograph by Martha Swope Associates/Carol Rosegg.



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Art/Kay Larson

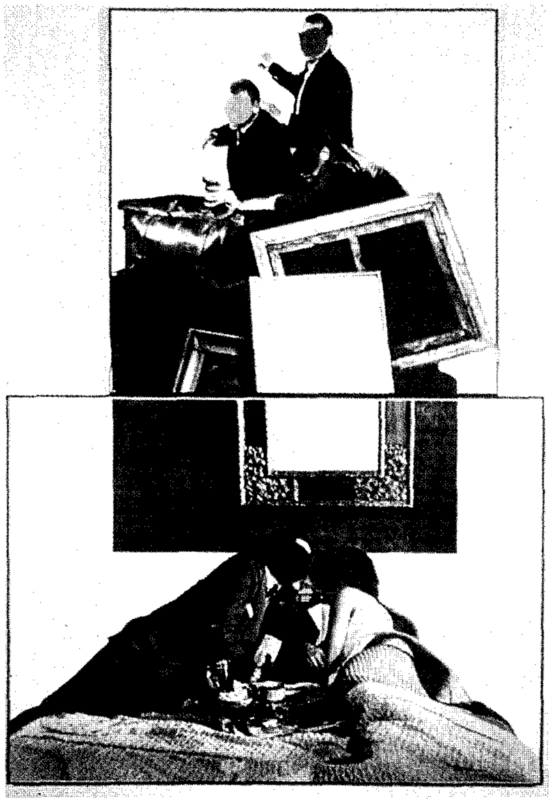
BREAKING THE CODE

“. . .Relaxed and ironic, Baldessari’s work has produced several generations of media-based artists and given him notoriety. . .”

IN 1967, AS PART OF A SERIES, **John Baldessari** commissioned a sign painter to inscribe in block letters on canvas EVERYTHING IS PURGED FROM THIS PAINTING BUT ART; NO IDEAS HAVE ENTERED THIS WORK. The claim is so preposterous and paradoxical that the painting becomes a visual oxymoron. You counter, Of course there are ideas in the work, but where is the art? The artist has slyly anticipated your response and turned it into a challenge: Now you have to tell him what you mean by “art” and “ideas.” As you find yourself hopelessly tangled up in philosophical semantics, suddenly you realize that he was right—the painting is an *experience,* conveyed with simplicity and directness. The experience incorporates your anticipated rebellion and your final realization. As a result, you’re in a new place, mentally and emotionally. If that isn’t art, what is?

Baldessari has a place in American art history quite unlike anyone else’s. His career contradicts even one of his own parables, about the artist who labors earnestly in his studio all his life until he is ready to show, and then no one notices. Baldessari, who was born in National City, California, spent the first decade of his career piecing together part-time jobs and making his art alone. (At one point, he had his studio, appropriately, in an empty movie theater.) That changed in 1970, when he began teaching a course called “Post-studio Art” at the new California Institute of the Arts, in Valencia.

It’s hard to know whether Baldessari was ahead of his time or whether he created his time by producing several generations of media-based Cal Arts graduates who in turn popularized the state of mind he pioneered. He has begun to acquire a broader notoriety in America only in the past decade (he had support in Europe much earlier). At the same time, the artists who bolted out of Cal Arts into New York prominence have not had to defend their ideas with their teacher’s lonely rigor. Their easy accommodation to his example has both simplified some of his complexities and eroded some of his uniqueness. Wit, humor, and philosophical subtlety—Baldessarian specialties—have usually been lost in translation.



THE IMAGE-MAKER: Bloody Sundae, *1987.*

Photograph courtesy of the Whitney Museum of American Art.

The Whitney’s show originated at the Museum of Contemporary Art in Los Angeles and is Baldessari’s largest exhibition in the United States. It is missing his earliest work, because on July 24, 1970, in a famous act of immolation, he professionally cremated everything he had produced between 1953 and 1966, commemorated by a plaque and urn with ashes. This radical purgation suggests his feelings about the sixties. Fighting what had become the cliché of abstract painting, artists in that decade went to great lengths to detour around expressionism. The results: Pop Art, minimalism, East Coast conceptualism, performance art, earthworks, and Baldessari’s idiosyncratic scenography.

In the early stages of his career, Baldessari set himself the question “What is art?” Typically, each of these works is a simple visual charade that must be deciphered, but the answer, when it comes, is mind-expanding. (Lesser artists reverse the order.) In *Choosing (A Game for Two Players): Rhubarb,* from 1972, the artist’s finger points to one of three rhubarb stalks, a decision repeated seven times. This is a piece about coding: You know there’s a scheme, but you don’t know what it is. The artist has forced you to think about choice by withholding content. Finding meaning in action, Baldessari invokes the modern dilemma: “wanting to believe, but not being able to due to doubt.”

In *The Pencil Story,* from 1972–1973, the artist tells the tale of a worn-down pencil stub that bothered him until he finally sharpened it to a perfect point. “I’m not sure,” he writes, “but I think that this has something to do with art.” You laugh at the joke, you turn to leave, and the sentence explodes on a delayed fuse. Art . . . beauty . . . meaning . . . perfection . . . order—don’t they add up to . . . *civilization*?

There is a tricky question here about Baldessari’s relation to conceptualism. Baldessari is as conceptual (in the adjectival sense) as any of the New York and European artists independently working in the sixties. But he’s leery of ideas that are disconnected from images and visual experience, as he explicitly announces in *Everything is purged. . . .* The differences may be East Coast–West Coast: Baldessari is always more relaxed, more funny, more ironic, and less obsessively earnest than his contracoastal counterparts.

After his early fling with language, he turned to his stack of movie stills, and settled into two decades of production derived from Hollywood’s canned culture. It’s this work that anticipates and informs the media-conscious art of much younger artists. In clever film composites like *Bloody Sundae,* Baldessari realized that he could strip the narrative meanings from movie stills with various kinds of visual surgery and recode these images with his own narratives, allegories, and so on. The process of “decontextualizing” images and microscopically dissecting them for their cultural codes has become standard business for artists like Richard Prince, Sherrie Levine, Cady Noland, Nayland Blake, and the generation called "postminimalist" or "postconceptualist." (It should probably be called "post-Baldessarian.")

Avoiding simpleminded cultural observation, Baldessari's system is intensely introspective and notoriously elusive. You can invent stories of your own to accompany the pictures, but they run the risk of slipping into wild hyperbole. The artist, confessing to a religious upbringing, calls them "morality plays for modern life." Their deeper content is patiently extracted in the meticulously researched catalogue by Coosje van Bruggen, an art historian married to Claes Oldenburg. These explanations, while entertaining, often seem grafted onto your original experience—that is, they feel parallel to the art rather than part of it. Why, for instance, should yellow signify turmoil, blue classical order, and green calm, except that the artist dictates it? Baldessari says that he struggles to keep some contact with his audience, but he also confesses that he is more interested in amusing himself.

But there is another way to approach Baldessari's art, from the "outside" rather than the inside. You don't need to know the artist's private allegories to enjoy the presence of the code itself, and to know that the act of encryption is what Baldessari is most interested in. All his codes are essentially about *looking*. The wonderful complexity of this art can be traced to the tangled emotions present in the simplest visual encounters. Whole pieces are constructed by following the path of a subject's gaze—like the comic-strip Superman's X-ray vision, which illuminates anything it crosses, however bizarre. Other times, Baldessari obstructs the gaze—as when he covers faces with colored dots. (He thus avoids lawsuits and defuses the subjects' personalities, turning them into anonymous, generic, robotlike figures.)

His work invokes the argument about authorship that has been going on throughout the twentieth century. He is constantly playing with the reductive role established for art by such pioneering modernists as Mondrian. He originally used movie stills because they were cheap—a dime apiece—but they have become staples, along with the canned commemorative photographs he calls "civic pictures."

It's heartening to watch Baldessari's mind at work in this exhibition. The desperate race for popularity that the urgent eighties bequeathed to younger artists has not touched him. His show is a monument to dispassionate inquiry. Baldessari—tall, hulking, genial, and by now as white-haired as a mountain troll—resembles a character out of his own fables: the truly pure artist, a sage and recluse, who has spent his career alone in his studio, doing only the work that pleases him. (945 Madison Avenue, at 75th Street; through October 20.) ■

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The Underground Gourmet/Fran Schumer

STRICTLY FROM HUNGARY

ON THE FIRST COOL DAY, GET YOURSELF TO **Eva's** (1589 First Avenue, at 82nd Street; 628-3504). This pretty, wood-trimmed Hungarian café serves strictly cold-weather fare, but with schnitzel this reasonable ($11.25 for a Magyar-size plate), you'd be foolish not to disrupt your summer salad regime. As for mood, the Berlin Wall fell in November 1989, and they're still partying in here.

You'll celebrate, too, because cold cherry soup doesn't get any better than this. Bad cherry soup is like the gloppy insides of bad cherry pie: too much cornstarch, too little everything else. But Hungarians, who skew their sweet-and-sour dishes toward the sour, make theirs like Eva's, with only enough sugar to showcase the fruit ($3.75). The stuffed cabbage, also more sour than sweet, is irresistible even in August because it, too, is light: one mammoth parcel of beef and pearly rice beneath an onslaught of sauerkraut in a tangy tomato sauce ($4.95 as an appetizer, $10.25 as a meal).

EVA'S: *Sweet-sour cold cherry soup, great schnitzel.*

No other appetizer compares, except, perhaps, for Hortobagyi palacsinta, two light, eggy crêpes as fresh as the Hungarian farmland for which they're named ($4.95). The secret ingredient in the crêpes is seltzer (why they're so light), and in the rosy cream sauce, paprika from Paprikas Weiss, the spice king of the Upper East Side. As for pronunciation, it's "hor-to-bod-ji pal-a-cheen-ta," as you will be told by all but the one non-Hungarian server (he's from Bangladesh).

With appetizers the size of entrées, you can imagine how large the entrées are. Be prudent, then, and share the schnitzel. The hallmark of great schnitzel, a Viennaphile observes, is that it's neither greasy nor dry. Eva's is great schnitzel—two butter-soft slivers of veal in homemade bread crumbs ($11.25). It also comes à la Holstein (with an anchovy and fried egg, $11.25), but for most diners, the scalloped potatoes are enough of a frill: layers of hard-boiled egg, potatoes, and sour cream—a delectable wedge of pie.

At Eva's, the stalwart pepper, a staple of Eastern European cuisine, is used to great advantage in the chicken lecso ($11.25, a special), a zesty stew of chicken, peppers, onions, and, again, paprika. That spice plays a starring role in the chicken paprikas as well ($10.50), but here the fire is doused with cold, fresh sour cream, and plenty of it. Sauce this good deserves a first-rate sponge, and Eva's supplies it in the form of nokedli, tiny golden dumplings as fluffy as scrambled eggs.

By the end of the meal, you'll be thinking about dessert, not because you're hungry (just one appetizer will dispense with that) but because all evening, the shelves of strudel, butter cookies, and dazzling layer cakes have been calling to you. Here, however, looks deceive. A haughty dobos (chocolate buttercream with a lid of brittle caramel) is by far the most attractive cake, yet not half as satisfying as a humble mocha buttercream (each, $3.25 per slice). And better than either are the palacsinta with a smudge of apricot jam ($3.25 for two).

Eva's has a tiny bar at which you can drink Bull's Blood, the full-bodied Hungarian wine ($13 a bottle), or iced cappuccino, both suitable for observing and appreciating her many moods. On Saturday night, with roast chickens and schnitzel being carted about, the mood is as revelrous as that of a German beer hall. Lunch, typically, is more sedate, and the off-hours are even somber. In the late morning, a lone gentleman in suspenders ponders the news from post–Berlin Wall Eastern Europe, not all of it so good.

Though the patrons are mostly Hungarian, other types and nationalities log in: Egyptian (Omar Sharif), Czech (the model Paulina and her mother), and *echt* New York (former Mayor Koch). The two women at the bar are sisters and co-owners, Judy and the eponymous Eva, who drinks her cherry soup through a straw.

Eva's Cafe is open daily: lunch, 11:30 A.M. to 4 P.M.; dinner, 4 to 11 P.M. Full bar. No credit cards. ■

Photograph by Peter Freed.

SALES & BARGAINS

BY LEONORE FLEISCHER

SKEIN HEADS

THIS NEEDLEWORK SHOP IS RELOCATING and is closing out its knitting yarns at half-price, including these by Brunswick: wool-worsted-weight Germantown in 3.5-oz. skein, was $5.35, now $2.68; Icelandic wool, 3.5-oz. skein, was $5.75, now $2.88; Brittany, a merino-wool superwash, was $5.75 the 1.75-oz. skein, now $2.88; Unger Utopia acrylic worsted, was $3.50 for 3.5 oz., now $1.75; Christian de Falbe wool tweed, was $6.65 for 1.75 oz., now $3.33; Plymouth Bolo, was $3 for 1.75 oz., now $1.50; many other wools, rayons, acrylics, mohairs, cottons, alpacas, and angoras. Cash only; all sales final. *Joan's Needlecraft Studio, 145 E. 27th St. (532-7129); Tues.–Fri. 11 a.m.–7 p.m. and Sat. till 4 p.m.; 8/6–17.*

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LUXURIOUS AND EXPENSIVE PRATESI LINENS for bed and bath are featured at this white sale. All printed bed linens are at least 15 percent off. For example, a queen set with top and bottom sheet and two shams, was $960, now $816; printed sheets and accessories in two patterns are now 50 percent off in all sizes, including Red Gioia (a small floral print), was $1,030 in king set, now $515; a set including a hand towel, washcloth, and bath towel in pink or French-blue Bow pattern, was $210, now $105; embroidered bed linens, now 15 percent off (except for Pratesi's two signature patterns, Three Line and Chain); twin quilts are 50 percent off, were $830–$1,130, now $415–$565. A.E., M.C., V.; checks accepted; all sales final. *Pratesi Linens, Inc., 829 Madison Ave., at 59th St. (288-2315); Mon.–Sat. 10 a.m.–6 p.m.; through 8/31.*

TERRY TOWN

BEACH TOWELS, ROBES, TABLE LINENS, AND more are on sale at this showroom. Unisex, 1-size cotton-terry robes in several different styles, patterns, and colors retail $50–$200, here $25–$100. Terry kitchen towels, retail $5–$7, here $1.50–$2.50; 30-in.-by-60-in. beach towels in bright colors and patterns, retail $10–$40, here $5–$20; tabletop items include flannel-backed 4-gauge vinyl tablecloths in assorted sizes, retail $10, here $4; heavy crocheted-lace tablecloths from Spain, retail $40, here $10. Cash only; all sales final; bring your own shopping bag. *Cobra Trading Corp., Suite 714, 295 Fifth Ave., at 31st St. (213-1850); Mon.–Fri. 11 a.m.–4 p.m.; 8/8–8/16; Sat. 11 a.m.–2 p.m.; 8/17.*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*

WAX ENTHUSIASTIC

THIS SMALL UPPER WEST SIDE SALON GIVES great haircuts; a summer special for first-time clients offers cuts for men, were $27, now $15; for women, were $35 and $40 (depending on length), now $22 and $27; cuts include wash and dry. On Tuesday and Wednesday only, the salon is also offering manicures and pedicures, were $30 each, now $20; full leg and bikini wax, were $45, now $35. A.E. accepted; no checks; appointment necessary. *Salon Headlines, 491 Columbus Ave., near 83rd St. (362-2823); Mon.–Fri. 10 a.m.–8 p.m. and Sat. 9 a.m.–6 p.m.; through 9/30.*

IT'S SHOETIME

FRENCH FLAT ESPADRILLES FOR MEN IN SOLid colors or stripes, sizes 8–13, are on sale here. Espadrilles also come in children's sizes 10½–1. Women's sizes 5–11 in solids, stripes, and patterns, flat or with a mini-lift, were $20–$29, now $16–$23.20; kimonos for men (S–XL) are 30 percent off, including cotton kimonos, were $85–$140, now $59.50–$98; Japanese silk-velvet robes with silk linings, were $185–$650, now $129.50–$455; Men's sweaters in S–XL (XL = 44/46) include cardigans from England, were $115, now $80.50. A.E., M.C., V., checks accepted; all sales final. *DeLora, Inc., 1108 Lexington Ave., near 77th St. (734-4544); Mon.–Fri. 10:30 a.m.–5:45 p.m. and Sat. till 4 p.m.; through 8/30.*

DO-HICKEY

PETER ELLIOT IS CLEARING OUT MEN'S AND women's famous-label spring and summer merchandise. For men, Hickey Freeman suits in sizes 38–42S, 38–46R, and 40–46L, were $750–$1,300, now $285–$550; suits by Freedberg of Boston and Country Britches, were $325–$800, now $200–$400; sport coats by Hickey Freeman and others, were $385–$750, now $195–$295; cotton, wool, and cashmere sweaters by McGeorge and Tricots St. Raphael, now 70 percent off. Cotton McGeorge sweater in many colors, was $195, now $60; outerwear, now 50–75 percent off; Authentic Imports rubberized-vinyl poncho, was $50, now $20. For women, in sizes 2–12, dresses by Barry Bricken and Nicole Miller, were $250–$295 and $295–$400 respectively, now $95 and $85; linen suits made in Italy, were $425–$450, now $195. At Down Home America, casual cotton and rayon clothing for men in sizes 28–38 and women in sizes 4–12 by M. Julian, Tom Tailor, Boston Prep, and Cutter & Buck is reduced. Cotton or rayon shirts, were $32–$88, now $15–$40; cotton or rayon dresses, were $48–$86, now $25–$40. M.C., V. accepted; no checks; all sales final. *Peter Elliot, 1383 Third Ave., near 79th St. (570-2300); Mon.–Wed. and Fri. 11 a.m.–8 p.m.; Thurs. till 9 p.m.; and Sat. 10 a.m.–6 p.m.; 8/6–20. Down Home America, 1367 Third Ave., at 78th St. (861-4200); Tues.–Fri. 11 a.m.–8 p.m. and Sat. 10 a.m.–6 p.m.; 8/6–10.*

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LYCRA OR LEAVE IT

ALL THE ACTIVEWEAR AND DANCEWEAR HERE in women's sizes S–L is 25 percent off, including running and walking gear in high-tech fabrics such as cool Max. Polyester-and-cotton-blend running singlets by Hind and Moving Comfort, were $18–$21, now $13.50–$15.75; Supplex running and walking shorts by Hind and Moving Comfort in many colors and patterns, were $25–$31.50, now $16.50–$23.50; large selection of running, aerobics, and cross-training shoes by Avia, Brooks, and Saucony, sizes 6–11, were $52.95–$84.95, now $39.75–$63.75 (not every style in every size). M.C., V., checks accepted; all sales final. *Women's Workout Gear, N.Y.C., 121 Seventh Ave., near 17th St. (627-1117); Mon.–Fri. 11 a.m.–7 p.m.; Sat. till 6 p.m. and Sun. 1:30–5:30 p.m.; through 8/18.* ▬

A Complete Entertainment Guide for Seven Days Beginning

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THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—209 W. Houston St.** (727-8110). #1—*Weininger's Last Night*. #2—8/7: "Fuller on Television"; *Gangs of New York* (1938). 8/8: *Shock of Corridor* (1963); *The Naked Kiss* (1964). 8/9–13: *House of Wax* (1953); *Three Stooges in Spooks* (1953). #3—*The Famine Within; We're Talking Vulva.*

2. **ESSEX—Grand St. at Essex St.** (982-4455). *Terminator 2.*

3. **ANGELIKA FILM CENTER—18 W. Houston St.** (995-2000). #1—*Slacker*. #2—*Regarding Henry*. #3—*An Angel at My Table*. #4—*La Femme Nikita*. #5—*Trust*. #6—*The Dark Backward.*

4. **BLEECKER MOVIE HOUSE—144 Bleecker St. bet. La Guardia Pl. and Thompson St.** (777-9714). #1—*Archangel*. #2—*Poison.*

5. **WAVERLY—Sixth Ave. at W. 3rd St.** (929-8037). #1—*Jungle Fever*. #2—*Mobsters*. Opening 8/9: *Double Impact.*

6. **8TH STREET PLAYHOUSE—8th St. east of Sixth Ave.** (674-6515). *Madonna: Truth or Dare.*

7. **MOVIELAND 8TH STREET—8th St. east of University Pl.** (477-6600). #1—*Terminator 2*. #2—*Robin Hood: Prince of Thieves*. #3—Through 8/8: *Return to Blue Lagoon*. Opening 8/9: *Bingo!*

8. **THEATRE 80—St. Marks Pl. bet. First and Second Aves.** (254-7400). 8/7: *White Heat* (1949); *The Roaring Twenties* (1939). 8/8: *Paths of Glory* (1957); *The Killing* (1956). 8/9–10: *Notorious* (1946); *Spellbound* (1945). 8/11: *The Man Who Loved Women* (1977); *Pardon Mon Affaire* (1977). 8/12: *Bob Le Flambeur* (1955); *Vivre Sa Vie* (1962). 8/13: *Ministry of Fear* (1944); *The Fallen Idol* (1948).

9. **LOEWS VILLAGE THEATRE VII—Third Ave. at 11th St.** (982-0400). #1—*Boyz N the Hood*. #2—*Boyz N the Hood*. #3—*Life Stinks*. #4—*Thelma & Louise*. #5—*Body Parts*. #6—*Another You*. #7—*Bill & Ted's Bogus Journey.*

10. **VILLAGE EAST—Second Ave. at 12th St.** (529-6799). #1—*101 Dalmations; Impromptu*. #2—*Straight Out of Brooklyn*. #3—*V.I. Warshawski*. Opening 8/9: *Crossing the Line*. #4—*The Doctor; Doc Hollywood*. #5—*Ju Dou; The Miracle.*

11. **CINEMA VILLAGE Third Ave.—Third Ave. bet. 12th–13th Sts.** (505-7320). *Voyeur.*

12. **ART GREENWICH TWIN—Greenwich Ave. at 12th St.** (929-3350). #1—*The Naked Gun 2½: The Smell of Fear*. #2—*Hot Shots*. Opening 8/9: *Pure Luck.*

13. **CINEMA VILLAGE 12th St.—12th St. east of Fifth Ave.** (924-3363). *Eating.*

14. **QUAD CINEMA—13th St. west of Fifth Ave.** (255-8800). #1—*My Father's Glory*. #2—*Truly, Madly, Deeply*. #3—*Comfort of Strangers*. #4—Through 8/6: *Soapdish*. Opening 8/7: *A Paper Wedding.*

14th–41st Streets

18. **LOEWS 19TH STREET EAST—Broadway at 19th St.** (260-8000). #1—*Regarding Henry*. #2—*Terminator 2*. #3—*Regarding Henry*. #4—*Return to Blue Lagoon*. #5—*Terminator 2*. #6—*The Naked Gun 2½: The Smell of Fear*. Opening 8/9: *Delirious.*

19. **NEW CHELSEA—23rd St. bet. Seventh and Eighth Aves.** (691-4744). #1—*Point Break*. #2—*Jungle Fever*. #3—*City Slickers*. #4—*Mobsters*. #5—*Robin Hood: Prince of Thieves*. #6—*Hot Shots*. #7—*Boyz N the Hood*. #8—*Doc Hollywood*. Opening 8/9: *Pure Luck*. #9—*Mobster*. Opening 8/9: *Double Impact.*

20. **23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves.** (989-0060). #1—*Bill & Ted's Bogus Journey; Another You*. #2—*V.I. Warshawski*. #3—*Body Parts.*

21. **GRAMERCY—23rd St. at Lexington Ave.** (475-1660). *The Doctor.*

22. **BAY CINEMA—Second Ave. at 31st St.** (679-0160). *Mobsters.*

24. **LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave.** (532-5544). #1—*Return to Blue Lagoon*. #2—*Regarding Henry*. #3—*Life Stinks*. Opening 8/9: *Delirious.*

25. **34TH STREET EAST—34th St. at Second Ave.** (683-0255). *Hot Shots.*

26. **MURRAY HILL CINEMAS—34th St. west of 3rd Ave.** (689-6548). #1—*V.I. Warshawski*. #2—*101 Dalmations; Thelma & Louise*. #3—*Doc Hollywood*. #4—*Boyz N the Hood.*

42nd–60th Streets

1. **NATIONAL TWIN—Broadway bet. 43rd–44th Sts.** (869-0950). #1—*Jungle Fever.* #2—*Mobsters.* Opening 8/9: *Double Impact.*

2. **LOEWS ASTOR PLAZA—44th St. west of Broadway.** (869-8340). *Boyz N the Hood.*

3. **CRITERION CENTER—Broadway bet. 44th–45th Sts.** (354-0900). #1—*Hot Shots.* #2—*Terminator 2.* #3—*Terminator 2.* #4—*Robin Hood.* #5—Through 8/8: *Another You.* Opening 8/9: *Bingo!* #6—*Point Break.*

4. **EMBASSY 1—Broadway bet. 46th–47th Sts.** (302-0494). *V.I. Warshawski.*

6. **EMBASSY 2—Seventh Ave. bet. 47th–48th Sts.** (730-7262). *Body Parts.* Opening 8/9: *Delirious.* **EMBASSY 3**—*Return to Blue Lagoon.* **EMBASSY 4**—*Life Stinks.*

7. **WEST SIDE CINEMA—Seventh Ave. bet. 47th–48th Sts.** (398-1720). #1—*Doc Hollywood.* #2—*Straight Out of Brooklyn.*

8. **WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves.** (246-1583). #1—*Regarding Henry.* #2—*Mobsters.* #3—*The Naked Gun 2½: The Smell of Fear.* #4—*Madonna: Truth or Dare.* #5—*Thelma & Louise.* #6—*Jungle Fever.*

0. **GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves.** (757-2406). *Regarding Henry.*

1. **ZIEGFELD—54th St. west of Sixth Ave.** (765-7600). *City Slickers.* Opening 8/9: *Pure Luck.*

2. **EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts.** (755-3020). Through 8/8: *Soapdish.* Opening 8/9: *Delirious.*

3. **CARNEGIE HALL CINEMA—Seventh Ave. at 56th St.** (265-2520). #1—*Trust.* #2—*Tatie Danielle.*

44. **SUTTON—57th St. east of Third Ave.** (759-1411). #1—*Doc Hollywood.* #2—*V.I. Warshawski.*

45. **FESTIVAL THEATER—57th St. west of Fifth Ave.** (307-7856). *The Naked Gun 2½: The Smell of Fear.*

46. **57TH STREET PLAYHOUSE—57th St. west of Sixth Ave.** (581-7360). *Thelma & Louise.* Opening 8/9: *Crossing the Line.*

47. **BIOGRAPH—57th St. east of Broadway** (582-4582). 8/6–7: *Lethal Weapon* (1987); *Lethal Weapon 2* (1989). 8/8–10: *The Lodger* (1944); *Time After Time* (1979). 8/11–12: *The Private Life of Henry VIII* (1933); *Young Bess* (1953). 8/13–14: *My Friend Flicka* (1943); *Thunderhead, Son of Flicka* (1945).

48. **GOTHAM—Third Ave. bet. 57th–58th Sts.** (759-2262). *Hot Shots.*

49. **PLAZA—58th St. east of Madison Ave.** (355-3320). *Jungle Fever.*

50. **LOEWS FINE ARTS—58th St. west of Fifth Ave.** (980-5656). *My Mother's Castle.*

51. **59th STREET EAST—59th St. west of Second Ave.** (759-4630). *Body Parts.*

52. **MANHATTAN TWIN—59th St. bet. Second and Third Aves.** (935-6420). #1—*Bill & Ted's Bogus Journey.* #2—*Another You.* Opening 8/9: *Double Impact.*

53. **BARONET—Third Ave. at 59th St.** (355-1663). *Robin Hood: Prince of Thieves.* **CORONET**—*Mobsters.*

54. **CINEMA 3—59th St. west of Fifth Ave.** (752-5959). *Point Break.*

55. **CINEMA I—Third Ave. at 60th St.** (753-6022). *The Doctor.* **CINEMA II**—*Boyz N the Hood.* **CINEMA THIRD AVE.**—*101 Dalmations; The Miracle.*

61st Street and Above, East Side

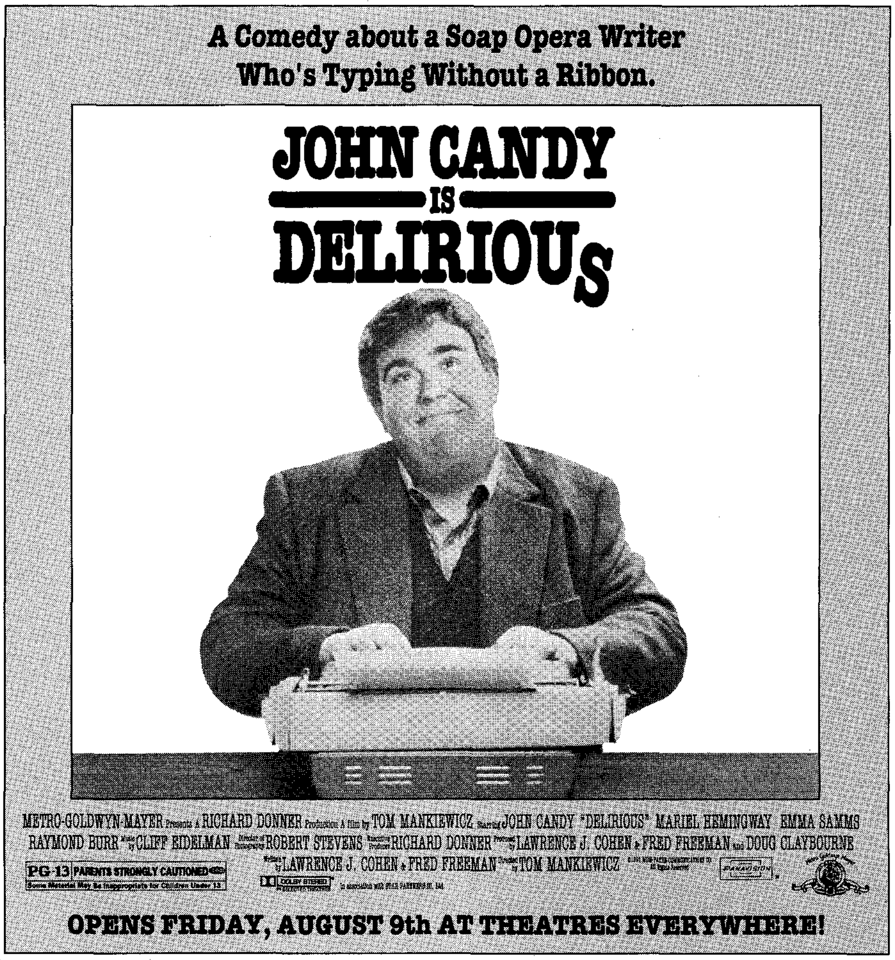
60. **UA GEMINI TWIN—Second Ave. at 64th St.** (832-1670). #1—Through 8/8: *Terminator 2.* Opening 8/9: *Bingo!* #2—*Terminator 2.*

61. **BEEKMAN—Second Ave. at 66th St.** (737-2622). *City Slickers.*

62. **LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts.** (744-7339). #1—*Return to Blue Lagoon.* Opening 8/9: *Delirious.* #2—*Life Stinks.*

63. **68TH STREET PLAYHOUSE—Third Ave. at 68th St.** (734-0302). *Thelma & Louise.*

64. **LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts.** (879-1313). *Regarding Henry.*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Written by LAWRENCE J. COHEN & FRED FREEMAN Directed by TOM MANKIEWICZ
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MOVIES

65. UA EAST—First Ave. at 85th St. (249-5100). *The Naked Gun 2½: The Smell of Fear.* Opening 8/9: *Delirious.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Doc Hollywood.* #2—*101 Dalmations; V.I. Warshawski.*

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*Hot Shots.* #2—*Mobsters.*

61st Street and Above, West Side

79. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *The Doctor.*

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *Bill & Ted's Bogus Journey.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Everybody's Fine.* #2—*Europa, Europa.* #3—*A Paper Wedding.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *Hot Shots.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Terminator 2.* #2—*Life Stinks.* #3—*Doc Hollywood.* #4—*Regarding Henry.* #5—*Body Parts.* #6—*Return to Blue Lagoon.* Opening 8/9: *Delirious.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Mobsters.* Opening 8/9: *Pure Luck.* #2—*The Naked Gun 2½: The Smell of Fear; 101 Dalmations.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Boyz N the Hood.* #2—*V.I. Warshawski.* Opening 8/9: *Double Impact.*

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*Terminator 2.* #2—*Boyz N the Hood.* Opening 8/9: *Double Impact.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. Through 8/11: **Leo McCarey: The King of Comedy,** a retrospective honoring the director who worked with the Marx Brothers and Laurel and Hardy. This series includes all 23 surviving features, two television films, and some silent shorts. 8/7: *Going My Way* (1944). 8/8: *The Belles of St. Mary's* (1945). 8/9: *Good Sam* (1948). 8/10: *My Son John* (1951); *An Affair to Remember* (1957). 8/11: *McCarey on Television* (1951); *Rally Around the Flag, Boys* (1958); *Satan Never Sleeps* (1962). 8/13: *My Son John* (1951).

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5650). **Naturemax Theater:** $5; senior citizens $3; children $2.50. Daily at 10:30, 11:30, 1:30, 3:30, and 4:30: *Beavers;* at 12:30 and 2:30: *Grand Canyon: The Hidden Secrets.* Both films will also be shown as double features on Fri. & Sat. at 6 and 7:30.

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (505-5181). $6; students and senior citizens $5; members $4. Call for times. Closed for August.

BROOKLYN CENTER CINEMA—Whitman Theatre, Nostrand Ave. and Ave. H, Brooklyn (Brooklyn College campus) (718-780-5295). $5; senior citizens, students, and children $4. Call for times. 8/7, 9, 11: *Mr. & Mrs. Bridge* (1990).

CATHEDRAL OF ST. JOHN THE DIVINE—Amsterdam Ave. at 112th St. (316-7563). $5. 8/7: *Stage Struck* (1925), dir. Allan Dwan.

FILMS CHARAS—Community and Cultural Center, 360 E. 10th St. (982-0627). Nonmembers $3; members $1.50. 8/13: "Los Tarantos": *Plena is Work, Plena is Song* (1989), dir. Susan Zeig and Pedro Rivera; *Linking Islands* (1991), dir. Zydnia Nazario. Pedro Rivera and Zydnia Nazario will be present.

FLOATING CINEMA SERIES—This year features a series of cartoons including classic Popeye, Little Lulu, and Looney Tune's *Sinkin' in the Bathtub* and *Honeymoon Hotel* as well as more modern animation shorts like *Creature Comforts.* All shows start at 8:45. 8/8: **Erie Lackawanna Plaza, Hoboken**. 8/9: **Exchange Place, Hoboken**. 8/10: **Grand Street Park, North Brooklyn**. 8/11: **107th St. Pier, East River, Harlem.**

FRENCH INSTITUTE—Florence Gould Hall, 55 E. 59th St. (355-6160). "Ciné-Club." $5.50; students $4; members free. 8/7: *L'Etrange Monsieur Victor* (1938); *Ces Messieurs de la Sante* (1933).

JAPAN SOCIETY—333 E. 47th St. (752-3015). $6.50; members, senior citizens, and students $5. 8/7: *Seven Days War* (1988), introduced by the director Hiroshi Sugawara.

MANHATTAN COMMUNITY FILM SERIES—45 East 81st St. bet. Park and Madison Aves. (369-6596). $4; $2 for children 12 and under. Shows are at 6 and 8:30 unless noted. 8/9: *And Then There Were None* (1945).

MAXWELLS—1039 Washington St., Hoboken, N.J. (201-798-4064). $3–$5. All films at 8:30. 8/6, 7: "Tales From the Winnepeg Film Group": *We're Talking Vulva; Springtime in Greenland,* dir. John Paizs; *Rabbit Pie,* dir. Alan Kroeker; *The Milkman Cometh,* dir. Lorne Bailey; *The Obsession of Billy Botsky,* dir. John Paizs; *Two Men in Search of a Plot,* dir. John Kozak and Howard Carle.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500; 570-3949). Free with museum admission. Ongoing series: "Documentary Films on Art." "Saturday Evening Films." Tickets are available one hour before each screening at the Uris Center information desk. Through July and August Saturdays at 4 & 6:30: "A Series of Impressions: Early French Cinema." 8/7: *The Art of Indonesia: Tales From the Shadow World; Lempad of Bali.* 8/8: *The Art of Indonesia: Tales From the Shadow World; Lempad of Bali; The Three Worlds of Bali.* 8/9: *The Art of Indonesia: Tales From the Shadow World; Shadow Master.* 8/10: *The Art of Indonesia: Tales From the Shadow World; The Baker's Wife.* 8/13: *Paul Manship: In and Out of the Mainstream; Augustus; Picasso: A Painter's Diary, Part I and II.*

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. Ongoing series: Through 8/18: "Fact/Fiction." New approaches to the documentary genre. Through 9/30: "Junction and Journey: Trains and Film." 8/8, 11: *Ballad of a Soldier* (1959); *The Narrow Margin* (1952); *The Narrow Margin* (1990). 8/9, 13: *Cayuga Run. Hudson River Diary: Book 1* (1967); *Housekeeping* (1987); *Twentieth Century* (1934). 8/10, 12: *Silver Streak* (1976); *The Show* (1922); *Finders Keepers* (1984).

THE MUSEUM OF TELEVISION AND RADIO (formerly the Museum of Broadcasting)—1 E. 53rd St. (752-7684). $4.50; students $3.50; under 13 and senior citizens $2.50. Through 8/31: "A Salute to Monty Python." 7/30–8/10: "The Complete and Utter History of Britain." 8/13–31: *The Pythons.* Interviews with the Pythons, interspersed with highlights of their work.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $6; members and students $4; senior citizens $3.50; under sixteen $2.50. Call for times unless indicated. Through 8/7: *Truly, Madly, Deeply* (1990). 8/8: *Rouge* (1987), with Anita Mui. 8/9–11: *The Adventures of Robin Hood*(1938); *Citizen Kane* (1941). 8/12–14: *Jungle Fever* (1991).

PUBLIC THEATER—425 Lafayette St. (598-7171). $6; senior citizens and students $5. Call for showtimes. Through 8/8: "Kino International." 8/6–7: *Wedding in Galilee* (1988), dir. Michel Khleifi; *Roderigo D.: No Future* (1989), dir. Victor Manuel Gaviria. 8/8: *Peeping Tom* (1959), dir. Michael Powell; *The Servant* (1963), dir. Joseph Losey. Through 8/25: "Mostly Busby: 50 Years of Choreography in Hollywood Musical." 8/6–7: *Flying Down to Rio* (1933), dir. Thorton Freeland; *Follow the Fleet* (1936), dir. Mark Sandrich. 8/8: *Roman Scandals* (1933), dir. Frank Tuttle; *The Goldwyn Follies* (1938), dir. George Marshall. 8/9–11: *42 Street* (1933), dir. Lloyd Bacon and Mervyn LeRoy; *Wonder Bar* (1934), dir. Lloyd Bacon. 8/13–14: *Swingtime* (1936), dir. George Stevens; *Carefree* (1938), dir. Mark Sandrich; *Shall We Dance* (1937), dir. Mark Sandrich.

QUEENS MUSEUM OF ART—N.Y.C. Bldg., Flushing Meadow–Corona Park, Queens (718-592-2405). Free with museum admission. Saturdays at 2. Through 9/7:"Visions From South of the Border: Films From the Caribbean, Central, and South America" 8/10: *The Official Story* (1985), dir. Luis Puenzo.

WHITNEY MUSEUM OF AMERICAN ART—945 Madison Ave. at 75th St. (570-0537/3600). Free with museum admission. Closed Mondays. Ongoing series: Through 9/15 at 1 and 3 (weekends only): "Films and videos John Baldessari."

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Another You.* #2—*Terminator 2.* #3—*Boyz N the Hood; 101 Dalmations.*

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*Bill & Ted's Bogus Journey; 101 Dalmations.* #2—*V.I. Warshawski.* #3—*Body Parts.* #4—*Doc Hollywood.* #5—*Terminator 2.* #6—*Boyz N the Hood.* #7—*Point Break; Boyz N the Hood.* #8—*Mobsters.* #9—*Regarding Henry; Hot Shots.*

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Doc Hollywood.* #2—*Terminator 2.* #3—*Hot Shots.* #4—Through 8/8: *Return to Blue Lagoon.* Opening 8/9: *Double Impact.*

156. KENT—E. 167th St. nr. Grand Concourse (538-4000). *Terminator 2; Backdraft.*

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Terminator 2.* #2—*The Naked Gun 2½: The Smell of Fear.* #3—*Boyz N the Hood.* #4—*Body Parts; Another You.*

158. CONCOURSE PLAZA—E. 164th St. nr. Grand Concourse (588-8800). #1—*Body Parts.* #2—*Problem Child 2; V.I. Warshawski.* #3—*Terminator 2.* #4—*Doc Hollywood.* #5—*V.I. Warshawski.* #6—*Boyz N the Hood.* #7—*Return to Blue Lagoon.* #8—*Mobsters.* #9—*Point Break; 101 Dalmations; Another You.* #10—*Hot Shot; Regarding Henry.*

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*Hot Shots.* #2—*The Naked Gun 2½: The Smell of Fear.* #3—*Boyz N the Hood.* #4—*101 Dalmations; Robin Hood: Prince of Thieves.* #5—*Terminator 2.* #6—*Doc Hollywood.* #7—*Regarding Henry.* #8—*Jungle Fever; Another You.* #9—*Body Parts.* #10—*Mobsters.* #11—*Point Break.* #12—*Return to Blue Lagoon.* #13—*V.I. Warshawski.* #14—*Terminator 2; Problem Child 2.*

BROOKLYN

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200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Return to Blue Lagoon.* #2—*Body Parts.* #3—*V.I. Warshawski.* #4—*Hot Shots.* #5—*101 Dalmations; Another You.* #6—*Point Break; The Naked Gun 2½: The Smell of Fear.* #7—*City Slickers; Bill & Ted's Bogus Journey.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Regarding Henry.* #2—*Terminator 2.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*V.I. Warshawski.* #2—*Terminator 2.* #3—*Hot Shot; 101 Dalmations.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Return to Blue Lagoon.* #2—*Doc Hollywood.* #3—*Thelma & Louise; V.I. Warshawski.* #4—*101 Dalmations; Life Stinks.* #5—*Hot Shots.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Terminator 2.* #2—*Another You.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Mobsters.* #2—*Terminator 2.* #3—*Doc Hollywood.* #4—*Life Stinks; Regarding Henry.*

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211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Terminator 2.* #2—*Boyz N the Hood.* #3—*Mobsters.* #4—*Body Parts.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Jungle Fever; Point Break.* #2—*Life Stinks.* #3—*Problem Child 2.* #4—*Doc Hollywood.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Terminator 2.* #2—*Mobsters.* #3—*Return to Blue Lagoon.* #4—*Hot Shots.* #5—*Boyz N the Hood.*

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*The Doctor.* #2—*Regarding Henry.*

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*The Naked Gun 2½: The Smell of Fear.* #2—*V.I. Warshawski.* #3—*Regarding Henry.*

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Terminator 2.* #2—Through 8/8: *Bill & Ted's Bogus Journey; Life Stinks.* Beg. 8/9: *Double Impact.* #3—*Hot Shots.* #4—*Doc Hollywood.*

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*Terminator 2.* #2—*Boyz N the Hood.* #3—*Mobsters.* #4—*101 Dalmations; Another You.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Mobsters.* #2—*Hot Shots.* #3—*The Doctor.* #4—*Terminator 2.* #5—*City Slickers; The Naked Gun 2½: The Smell of Fear.* #6—*Regarding Henry.* #7—Through 8/8: *Return to Blue Lagoon.* Beg. 8/9: *Bingo!* #8—Through 8/8: *Another You; Point Break.* Beg. 8/9: *Delirious.* #9—*Robin Hood: Prince of Thieves.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Body Parts.* #2—Through 8/8: *Another You.* Beg. 8/9: *Bingo!* #3—Through 8/8: *Boyz N the Hood.* Beg. 8/9: *Double Impact.* #4—*Mobsters.* #5—*Terminator 2.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Doc Hollywood.* #2—*Mobsters.* #3—*Hot Shots.* #4—*Terminator 2.* #5—Through 8/8: *The Naked Gun 2½: The Smell of Fear.* Beg. 8/9: *Bingo!* #6—Through 8/8: *Boyz N the Hood; V.I. Warshawski.* Beg. 8/9: *Double Impact.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*The Doctor.* #2—*Doc Hollywood.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Another You; Life Stinks.* #2—*Hot Shots.* #3—Through 8/8: *Robin Hood: Prince of Thieves; Pure Luck.* #4—*Regarding Henry.*

303. CORONA—PLAZA—(639-7722). #1—Through 8/8: *Terminator 2.* Beg. 8/9: *Double Impact.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Hot Shots.* #2—*Terminator 2.* #3—*Regarding Henry.* #4—Through 8/8: *Return to Blue Lagoon.* Beg. 8/9: *Double Impact.* #5—*Mobsters.* #6—*The Naked Gun 2½: The Smell of Fear.* #7—Through 8/8: *Bill & Ted's Bogus Journey; Point Break.* Beg. 8/9: *Bingo!*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Life Stinks.* #2—*The Naked Gun 2½: The Smell of Fear.* #3—*Bill & Ted's Bogus Journey.* #4—*V.I. Warshawski.*

306. FLUSHING—MAIN STREET—(268-3636). #1—*Regarding Henry; 101 Dalmations.* #2—*Terminator 2.* #3—*Naked Gun 2½: The Smell of Fear.* #4—*Doc Hollywood; Thelma & Louise.*

307. FLUSHING—UA QUARTET—(359-6777). #1—*Terminator 2.* #2—*Body Parts.* #3—Through 8/8: *The Naked Gun 2½: The Smell of Fear; Point Break.* Beg. 8/9: *Bingo!* #4—Through 8/8: *Return to Blue Lagoon.* Beg. 8/9: *Double Impact.*

308. FLUSHING—UTOPIA—(454-2323). #1—*Hot Shots.* #2—*Regarding Henry.*

309. FOREST HILLS—CINEMART—(261-2244). #1—*Body Parts.* #2—*Backdraft; 101 Dalmations.*

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—Through 8/8: *Return to Blue Lagoon.* Beg. 8/9: *Bingo!* #2—Through 8/8: *Boyz N the Hood.* Beg. 8/9: *Double Impact.* #3—*The Doctor.*

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Mobsters.* #2—Through 8/8: *Point Break; Another You.* Beg. 8/9: *Pure Luck.*

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *Regarding Henry.*

313. FOREST HILLS—MIDWAY—(261-8572). #1—*Terminator 2.* #2—*Hot Shots.* #3—*Doc Hollywood.* #4—*Robin Hood: Prince of Thieves.*

314. FRESH MEADOWS—CINEMA 5—(357-9100). #1—*Boyz N the Hood.* #2—*Bill & Ted's Bogus Journey.* #3—*V.I. Warshawski.* #4—*Point Break; Another You.* #5—*Return to Blue Lagoon.*

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Body Parts.* #2—*City Slickers.* #3—*The Naked Gun 2½: The Smell of Fear.* #4—*Mobsters.* #5—*Hot Shots.* #6—*Regarding Henry.* #7—*Terminator 2.*

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Body Parts.* #2—Through 8/8: *Boyz N the Hood.* Beg. 8/9: *Bingo!*

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Mobsters.* #2—Through 8/8: *Another You.* Beg. 8/9: *Double Impact.* #3—*Terminator 2.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Terminator 2.* #2—*The Naked Gun 2½: The Smell of Fear.* #3—*Doc Hollywood.*

319. OZONE PARK—CROSSBAY II—(641-5330). #1—Through 8/8: *101 Dalmations; Life Stinks.* Beg. 8/9: *Delirious.* #2—*Mobsters.* #3—*Hot Shots.* #4—Through 8/8: *V.I. Warshawski; Bill & Ted's Bogus Journey.* Beg. 8/9: *Bingo!* #5—*Regarding Henry.* #6—Through 8/8: *Return to Blue Lagoon.* Beg. 8/9: *Double Impact.* #7—*Point Break; Another You.*

320. REGO PARK—DRAKE—(457-4002). *Thelma & Louise.*

321. FLORAL PARK—NORTH SHORE TOWERS—(229-7702). #1—*The Rocketeer; Point Break.* #2—*What About Bob?*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Terminator 2.* #2—*Doc Hollywood.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Mobsters.* #2—*Body Parts.*

401. NEW DORP—HYLAN—(351-6601). #1—*V.I. Warshawski; 101 Dalmations.* #2—*Hot Shots.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Hot Shots.* #2—*The Doctor.* #3—*Mobsters.* #4—*Doc Hollywood.* #5—*Regarding Henry.* #6—*Terminator 2.* #7—*Bill & Ted's Bogus Journey; Life Stinks.* #8—Through 8/8: *Return to Blue Lagoon.* Beg. 8/9: *Double Impact.* #9—Through 8/8: *Point Break; Another You.* Beg. 8/9: *Bingo!* #10—*Robin Hood: Prince of Thieves; The Naked Gun 2½: The Smell of Fear.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Terminator 2.* #2—*Hot Shots.*

501. BELLMORE—MOVIES—(783-7200). *101 Dalmations; City Slickers.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Mobsters.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Mobsters.* #2—*Hot Shots.* #3—*Doc Hollywood.* #4—Through 8/8: *Boyz N the Hood; Point Break.* Beg. 8/9: *Double Impact.* #5—*Return to Blue Lagoon.* #6—Through 8/8: *Robin Hood: Prince of Thieves.* Beg. 8/9: *Pure Luck.*

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*Body Parts.* #2—*101 Dalmations; Another You.* #3—*Hot Shots.* #4—*Terminator 2.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Terminator 2.* #2—*The Doctor.* #3—*Body Parts; Bill & Ted's Bogus Journey.* #4—*Return to Blue Lagoon.* #5—*101 Dalmations; The Naked Gun 2½: The Smell of Fear.* #6—*Hot Shots.* #7—*Robin Hood: Prince of Thieves.* #8—*Regarding Henry.*

506. GLEN COVE—GLEN COVE—(671-6668). #1—*Mobsters.* #2—*The Naked Gun 2½: The Smell of Fear; Point Break.* #3—*Hot Shots.* #4—*Terminator 2.* #5—*Doc Hollywood.* #6—*City Slickers.*

507. GREAT NECK—SQUIRE—(466-2020). #1—Through 8/8: *The Naked Gun 2½: The Smell of Fear; Another*

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509. HICKSVILLE—HICKSVILLE—(931-6085). #1—*Body Parts*. #2—*V.I. Warshawski*.

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Return to Blue Lagoon*. #2—*Body Parts*. #3—*Boyz N the Hood*.

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Problem Child 2; 101 Dalmations*. #2—*V.I. Warshawski; The Rocketeer*.

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*Terminator 2*. #2—*Life Stinks*. #3—*Another You; The Naked Gun 2½: The Smell of Fear*. #4—*The Doctor*. #5—*Bill & Ted's Bogus Journey*. #6—*Regarding Henry*.

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*Hot Shots*. #2—*101 Dalmations; Bill & Ted's Bogus Journey*.

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Hot Shots*. #2—*Terminator 2*. #3—Through 8/8: *Bill & Ted's Bogus Journey; Another You*. #4—*V.I. Warshawski*. #5—*The Naked Gun 2½: The Smell of Fear*. #6—Through 8/8: *Point Break; Bingo!*

515. MALVERNE—TWIN—(599-6966). #1—*The Rocketeer; spds*. #2—*Problem Child 2; Return to Blue Lagoon*.

516. MANHASSET—MANHASSET—(627-7887). #1—*Terminator 2*. #2—*Hot Shots*. #3—*Regarding Henry*.

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Doc Hollywood*. #2—Through 8/8: *Return to Blue Lagoon*. Beg. 8/9: *Bingo!* #3—*Regarding Henry*. #4—*Bill & Ted's Bogus Journey; 101 Dalmations*. #5—Through 8/8: *The Naked Gun 2½: The Smell of Fear*. Beg. 8/9: *Double Impact*. #6—*Terminator 2*. #7—*Hot Shots*. #8—*Life Stinks*. #9—Through 8/8: *Robin Hood: Prince of Thieves; Another You*. Beg. 8/9: *Pure Luck*.

519. MERRICK—MERRICK TWIN—(546-1270). #1—*Regarding Henry*. #2—*Mobsters*.

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Doc Hollywood*. #2—*101 Dalmations; City Slickers*.

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Body Parts*. #2—*Return to Blue Lagoon*.

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*Jungle Fever; The Naked Gun 2½: The Smell of Fear*. #2—*Point Break; Problem Child 2*. #3—*The Rocketeer; Boyz N the Hood*. #4—*Life Stinks*. #5—*Body Parts*. #6—*Mobsters*. #7—*Robin Hood: Prince of Thieves*.

523. SOUNDVIEW CINEMAS—(944-3900). #1—*Doc Hollywood*. #2—*Return to Blue Lagoon*. #3—*Bill & Ted's Bogus Journey; Another You*. #4—*101 Dalmations; Thelma & Louise*. #5—*City Slickers*. #6—*V.I. Warshawski*.

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*Regarding Henry*. #2—*Robin Hood: Prince of Thieves; 101 Dalmations*. #3—*City Slickers*. #4—*The Doctor*. #5—*Mobsters*.

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Doc Hollywood*. #2—*Life Stinks*.

526. ROSLYN—ROSLYN—(621-8488). #1—*Return to Blue Lagoon*. #2—*101 Dalmations; Life Stinks*.

527. SYOSSET—SYOSSET—(921-5810). #1—*City Slickers*. #2—*Hot Shots*. #3—*Doc Hollywood*.

528. SYOSSET—UA CINEMA 150—(364-0700). *Terminator 2*.

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Mobsters*. #2—*Body Parts*. #3—*Jungle Fever*. #4—*Bill & Ted's Bogus Journey; 101 Dalmations*. #5—*The Naked Gun 2½: The Smell of Fear*. #6—*V.I. Warshawski*. #7—*Another You*. #8—*Problem Child 2*. #9—*Terminator 2*. #10—*Doc Hollywood*. #11—*Hot Shots*. #12—*Boyz N the Hood* #13—*Terminator 2; Boyz N the Hood*.

532. WESTBURY—DRIVE-IN—(334-3400). #1—Through 8/8: *Body Parts*. Beg. 8/9: *Double Impact*. #2—*Hot Shots*. #3—Through 8/8: *Doc Hollywood*. Beg. 8/9: *Bingo!*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Thelma & Louise*. #2—*Return to Blue Lagoon*. #3—*Regarding Henry*. #4—*Life Stinks*. #5—*City Slickers*. #6—*Robin Hood: Prince of Thieves*.

534. WESTBURY—WESTBURY—(333-1911). #1—*Europa, Europa*. #2—*Everybody's Fine*.

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Terminator 2*. #2—Through 8/8: *City Slickers*. Beg. 8/9: *Double Impact*. #3—*Hot Shots*.

601. BABYLON—SOUTH BAY—(587-7676). #1—*Mobsters*. #2—*Body Parts; Regarding Henry*. #3—*Bill & Ted's Bogus Journey*. #4—*V.I. Warshawski; 101 Dalmations*.

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Doc Hollywood*. #2—*The Naked Gun 2½: The Smell of Fear*.

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Doc Hollywood*. #2—*City Slickers*. #3—*Return to Blue Lagoon*. #4—*Point Break; Boyz N the Hood*. #5—*Terminator 2*. #6—*Hot Shots*. #7—*Robin Hood: Prince of Thieves*. #8—*Regarding Henry*. #9—*Another You; The Naked Gun 2½: The Smell of Fear*. #10—*101 Dalmations; V.I. Warshawski*. #11—*Bill & Ted's Bogus Journey; Body Parts*. #12—*Mobsters; Life Stinks*.

608. COMMACK—MULTIPLEX—(462-6953). #1—*Another You; Robin Hood: Prince of Thieves*. #2—*Mobsters*. #3—*Body Parts*. #4—*Life Stinks*. #5—*Boyz N the Hood*. #6—*Doc Hollywood*. #7—*Bill & Ted's Bogus Journey*. #8—*Hot Shots*. #9—*Terminator 2; Return to Blue Lagoon*. #10—*City Slickers; Point Break*. #11—*101 Dalmations; V.I. Warshawski*. #12—*Regarding Henry; The Doctor*.

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—Through 8/8: *Robin Hood: Prince of Thieves*. Beg. 8/9: *Pure Luck*. #2—*Terminator 2*. #3—*Doc Hollywood*. #4—*Regarding Henry*. #5—Through 8/8: *Naked Gun 2½: The Smell of Fear; V.I. Warshawski*. Beg. 8/9: *Delirious*. #6—Through 8/8: *Life Stinks; Another You*. Beg. 8/9: *Double Impact*. #7—*Body Parts*. #8—*Return to Blue Lagoon*. #9—*Hot Shots*. #10—Through 8/8: *Point Break; Bill & Ted's Bogus Journey*. Beg. 8/9: *Bingo!*

611. CORAM—PINE—(698-6442). #1—*V.I. Warshawski*. #2—*Mobsters; 101 Dalmations*. #3—*Terminator 2*. #4—*Hot Shots*.

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Life Stinks; Bill & Ted's Bogus Journey*. #2—*The Doctor*. #3—*Doc Hollywood*. #4—*Terminator 2*. #5—*Regarding Henry*.

613. ELWOOD—ELWOOD—(499-7800). #1—*V.I. Warshawski*. #2—*Doc Hollywood; The Naked Gun 2½: The Smell of Fear*.

616. HUNTINGTON—SHORE—(421-5200). #1—*Hot Shots*. #2—*City Slickers*. #3—*Robin Hood: Prince of Thieves*. #4—*Life Stinks*.

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Regarding Henry*.

618. ISLIP—ISLIP—(581-5200). #1—*Mobsters*. #2—*Point Break*. #3—*Hot Shots*.

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*City Slickers*. #2—*Mobsters*. #3—*101 Dalmations; Robin Hood: Prince of Thieves*. #4—*Hot Shots*.

620. LINDENHURST—LINDENHURST—(957-5400). Through 8/8: *Problem Child 2; Backdraft*. Beg. 8/9: *What About Bob?*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Doc Hollywood*. #2—*City Slickers*. #3—*101 Dalmations; Robin Hood: Prince of Thieves*. #4—*Hot Shots*. #5—*Terminator 2*. #6—*Mobsters*. #7—*The Naked Gun 2½: The Smell of Fear*. #8—*V.I. Warshawski*.

623. NORTHPORT—NORTHPORT—(261-8600). Through 8/8: *Problem Child 2; Backdraft*. Beg. 8/9: *What About Bob?*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—Through 8/8: *101 Dalmations; Point Break*. Beg. 8/9: *Double Impact*. #2—Through 8/8: *Bill & Ted's Bogus Journey; Another You*. *Pure Luck*. #3—*Robin Hood: Prince of Thieves*. #4—*Doc Hollywood*. #5—*Mobsters*. #6—*Body Parts*. #7—*City Slickers*. #8—Through 8/8: *Return to Blue Lagoon*. Beg. 8/9: *Bingo!* #9—*Hot Shots*. #10—Through 8/8: *The Naked Gun 2½: The Smell of Fear; V.I. Warshawski*. Beg. 8/9: *Delirious*. #11—*Regarding Henry*. #12—*Life Stinks*. #13—*Terminator 2*.

627. PORT JEFFERSON—TWIN—(928-6555). #1—*Return to Blue Lagoon*. #2—*Doc Hollywood; 101 Dalmations*.

630. SAG HARBOR—SAG HARBOR—(725-0010). *Comfort of Strangers*.

631. SAYVILLE—SAYVILLE—(589-0232). #1—*Bill & Ted's Bogus Journey; V.I. Warshawski*. #2—*Return to Blue Lagoon*. #3—*Body Parts*.

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 8/8: *Problem Child 2; Backdraft*. Beg. 8/9: *What About Bob?*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Hot Shots*. #2—*Mobsters*. #3—Through 8/8: *The Naked Gun 2½: The Smell of Fear*. Beg. 8/9: *Pure Luck*. #4—Through 8/8: *Return to Blue Lagoon*. Beg. 8/9: *Bingo!* #5—Through 8/8: *Point Break; City Slickers*. Beg. 8/9: *Double Impact*.

635. STONY BROOK—LOEWS—(751-2300). #1—*Regarding Henry*. #2—*V.I. Warshawski*. #3—*Terminator 2*.

636. WEST ISLIP—TWIN—(669-2626). #1—*Point Break; 101 Dalmations*. #2—*V.I. Warshawski; Bill & Ted's Bogus Journey*.

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Life Stinks*. #2—*Regarding Henry*.

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *Terminator 2*.

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Regarding Henry*. #2—*Hot Shots*.

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Regarding Henry*. #2—*City Slickers;* Through 8/8:*Point Break*. #3—*Robin Hood: Prince of Thieves*.

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Doc Hollywood; 101 Dalmations*. #2—*City Slickers*.

704. HARRISON—CINEMA—(835-9800). *Regarding Henry*.

705. HARTSDALE—CINEMA—(428-2200). #1—*Terminator 2*. #2—*Hot Shots*. #3—*The Doctor*. #4—*Regarding Henry*.

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Boyz N the Hood*. #2—*Bill & Ted's Bogus Journey*. #3—*The Doctor*. #4—*Return to Blue Lagoon; City Slickers*. #5—*Doc Hollywood*. #6—*101 Dalmations; The Naked Gun 2½: The Smell of Fear*. #7—*Terminator 2*. #8—*Hot Shots*. #9—*Regarding Henry*. #10—*Mobsters*.

707. LARCHMONT—PLAYHOUSE—(834-3001). *Hot Shots*.

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Terminator 2*. #2—*Doc Hollywood*. #3—*City Slickers; Another You*. #4—*Return to Blue Lagoon*.

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*V.I. Warshawski*. #2—*Doc Hollywood*. #3—*The Naked Gun 2½: The Smell of Fear; Mobsters*. #4—*City Slickers*. #5—*101 Dalmations*.

714. PEEKSKILL—BEACH—(737-6262). #1—*Terminator 2*. #2—*Return to Blue Lagoon*. #3—*101 Dalmations; Life Stinks*. #4—*Hot Shots*.

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Regarding Henry*. #2—*The Naked Gun 2½: The Smell of Fear*. #3—*Body Parts*. #4—*V.I. Warshawski; Another You*.

716. PELHAM—PICTURE HOUSE—(738-3160). *Mobsters*.

718. RYE—RYE RIDGE—(939-8177). #1—*The Doctor*. #2—*Mobsters*.

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19. SCARSDALE—FINE ARTS—(723-6699). *Europa, Europa.*

22. YONKERS—CENTRAL PLAZA—(793-3232). #1—*101 Dalmations; Life Stinks.* #2—*Return to Blue Lagoon.* #3—*V.I. Warshawski.* #4—*Another You.*

23. YONKERS—MOVIELAND—(793-0002). #1—*Terminator 2.* #2—*Hot Shots.* #3—*Doc Hollywood.* #4—*Mobsters.* #5—*Body Parts.* #6—Through 8/8: *The Naked Gun 2½: The Smell of Fear; Boyz N the Hood; Bill & Ted's Bogus Journey.* Beg. 8/9: *Double Impact.*

24. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*Hot Shots.* #2—*Doc Hollywood.* #3—*Terminator 2.* #4—*Mobsters.* #5—Through 8/8: *Bill & Ted's Bogus Journey; Robin Hood: Prince of Thieves.* Beg. 8/9: *Bingo!* #6—*Return to Blue Lagoon.* #7—*101 Dalmations; Life Stinks.*

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*Doc Hollywood.* #2—*Mobsters.* #3—*101 Dalmations; Life Stinks.* #4—*Bill & Ted's Bogus Journey.* #5—*The Doctor.*

755. NEW CITY—CINEMA 6—(634-5100). #1—*Robin Hood: Prince of Thieves.* #2—*Mobsters.* #3—*Terminator 2.* #4—*Bill & Ted's Bogus Journey.* #5—*City Slickers; Regarding Henry.* #6—*The Naked Gun 2½: The Smell of Fear; 101 Dalmations.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Doc Hollywood.* #2—*Hot Shots.*

757. NYACK—CINEMA EAST—(358-6631). *Mobsters.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Hot Shots.* #2—*Bill & Ted's Bogus Journey; 101 Dalmations.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *V.I. Warshawski.*

764. LAFAYETTE—(357-6030). *Doc Hollywood.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). #1—*Bill & Ted's Bogus Journey.* #2—*Mobsters.*

801. DANBURY CINE—(743-2200). #1—*The Doctor.* #2—*Regarding Henry.* #3—*Return to Blue Lagoon; V.I. Warshawski.*

802. DANBURY—CINEMA—(748-2923). #1—*Robin Hood: Prince of Thieves; Life Stinks.* #2—*101 Dalmations; Doc Hollywood.*

803. DANBURY—PALACE—(748-7496). #1—*Terminator 2.* #2—*The Naked Gun 2½: The Smell of Fear.* #3—*Body Parts; Hot Shots.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Body Parts.* #2—*Hot Shots.*

807. GREENWICH—CINEMA—(869-6030). #1—*Mobsters.* #2—*Bill & Ted's Bogus Journey.*

808. GREENWICH—PLAZA—(869-4030). #1—*Regarding Henry.* #2—*The Doctor.* #3—*V.I. Warshawski; The Naked Gun 2½: The Smell of Fear.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Regarding Henry.* #2—*Hot Shots.*

810. NORWALK—CINEMA—(838-4504). #1—*Mobsters.* #2—*Terminator 2.*

813. SOUTH NORWALK—SONO—(866-9202). 8/6–8: *Journey of Hope* (1990). 8/9–12: *Thelma & Louise.* 8/9–15: *Ju Dou* (1990).

815. STAMFORD—AVON—(324-9205). #1—*Point Break; Another You.* #2—*Boyz N the Hood; Robin Hood: Prince of Thieves; Return to Blue Lagoon.*

816. STAMFORD—CINEMA—(324-3100). #1—*Hot Shots.* #2—*Terminator 2.* #3—*Body Parts.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*Life Stinks; 101 Dalmations.* #2—*City Slickers; Doc Hollywood.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Body Parts.* #2—*Terminator 2.* #3—*Doc Hollywood.* #4—*Hot Shots.* #5—*Bill & Ted's Bogus Journey; 101 Dalmations.* #6—*Mobsters.*

819. TRUMBULL—CINEMA—(374-0462). #1—*Doc Hollywood; The Naked Gun 2½: The Smell of Fear.* #2—*Terminator 2.* #3—*Robin Hood: Prince of Thieves.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Bill & Ted's Bogus Journey.* #2—*Regarding Henry.* #3—*Doc Hollywood.* #4—*City Slickers.*

821. WESTPORT—POST—(227-0500). *The Doctor.*

822. WILTON—CINEMA—(762-5678). *The Naked Gun 2½: The Smell of Fear; 101 Dalmations.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). #1—*Terminator 2.* #2—*Bill & Ted's Bogus Journey.* #3—*Mobsters.* #4—*The Naked Gun 2½: The Smell of Fear; Hot Shots.* #5—*Return to Blue Lagoon; Body Parts.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*Regarding Henry.* #2—*Body Parts.* #3—*The Naked Gun 2½: The Smell of Fear; Point Break.* #4—*Terminator 2.* #5—*Boyz N the Hood.* #6—*Hot Shots.* #7—*Bill & Ted's Bogus Journey; Another You.* #8—*Mobsters.* #9—*Doc Hollywood.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Bill & Ted's Bogus Journey.* #2—*Hot Shots.* #3—*Life Stinks; 101 Dalmations.* #4—*Mobsters.* #5—*Regarding Henry.* #6—*Point Break.* #7—*Boyz N the Hood.* #8—*Body Parts.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Terminator 2.* #2—*Return to Blue Lagoon.* #3—*Doc Hollywood.* #4—*The Naked Gun 2½: The Smell of Fear.* #5—*V.I. Warshawski.* #6—*The Doctor.*

907. WEST NEW YORK—MAYFAIR—(865-2010). *Terminator 2.*

908. UNION CITY—SUMMIT THEATER—(865-2886). #1—*Problem Child 2; The Rocketeer.* #2—*Dutch; Robin Hood: Prince of Thieves.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Body Parts.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Terminator 2.* #2—*Jungle Fever.*

912. CEDAR GROVE—CINEMA 23—(857-0877). #1—*Hot Shots.* #2—*Regarding Henry.* #3—*The Naked Gun 2½: The Smell of Fear.* #4—*Bill & Ted's Bogus Journey; Body Parts.* #5—*101 Dalmations; Point Break.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Mobsters.* #2—*Point Break.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Mobsters.* #2—*The Doctor.* #3—*Doc Hollywood.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*V.I. Warshawski.* #2—*Life Stinks; Boyz N the Hood.* #3—*101 Dalmations; Bill & Ted's Bogus Journey.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Terminator 2.* #2—Through 8/8: *Return to Blue Lagoon.* Beg. 8/9: *City Slickers.* #3—Through 8/8: *City Slickers; Another You.* Beg. 8/9: *Bingo!*

922. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Hot Shots.* #2—*Regarding Henry.* #3—*Terminator 2.*

AREA CODE 908

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *101 Dalmations; Thelma & Louise.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Mobsters.* #2—*Life Stinks.*

932. ELIZABETH—ELMORA—(352-3483). *Thelma & Louise.*

933. LINDEN—LINDEN FIVE—(925-9787). #1—*Terminator 2.* #2—*Body Parts.* #3—*Hot Shots.* #4—*Mobsters; Bill & Ted's Bogus Journey.* #5—*101 Dalmations; V.I. Warshawski.*

934. ROSELLE PARK—NEW PARK—(241-2525). #1—*V.I. Warshawski.* #2—*Return to Blue Lagoon.* #3—*Hot Shot; 101 Dalmations.* #4—*Body Parts.* #5—*Regarding Henry.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Europa, Europa.*

936. UNION—UNION—(686-4373). #1—*Regarding Henry.* #2—*City Slickers.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Return to Blue Lagoon.* #2—*Hot Shots.* #3—*Terminator 2.*

938. WESTFIELD—TWIN—(654-4720). #1—*The Doctor.* #2—*Bill & Ted's Bogus Journey; 101 Dalmations.*

AREA CODE 201

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). #1—*Doc Hollywood.* #2—*Hot Shots.* #3—*Return to Blue Lagoon.* #4—*Terminator 2.* #5—*Mobsters.*

951. CLOSTER—CLOSTER—(768-8800). *City Slickers; 101 Dalmations.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Body Parts.* #2—*V.I. Warshawski.* #3—*Return to Blue Lagoon.* #4—*Terminator 2.*

953. EMERSON—QUAD—(261-1000). #1—*Mobsters.* #2—*Thelma & Louise.* #3—*City Slickers; The Naked Gun 2½.* #4—*101 Dalmations; Regarding Henry.*

956. FORT LEE—LINWOOD—(944-6900). #1—*Doc Hollywood.* #2—*Hot Shots.*

958. OAKLAND—TWIN—(337-4478). #1—*Doc Hollywood; Terminator 2.* #2—*Bill & Ted's Bogus Journey.*

960. PARAMUS—BERGEN MALL—(845-4449). *Point Break; 101 Dalmations.*

961. PARAMUS—ROUTE 4—(487-7909). #1—*The Doctor.* #2—*Return to Blue Lagoon.* #3—*Bill & Ted's Bogus Journey.* #4—*Robin Hood.* #5—*The Naked Gun 2½.* #6—*Terminator 2.* #7—*Mobsters.* #8—*City Slickers.* #9—*Hot Shots.* #10—*Regarding Henry.*

962. PARAMUS—ROUTE 17—(843-3830). #1—*Doc Hollywood.* #2—*Body Parts.* #3—*Boyz N the Hood.*

964. RAMSEY—LOEWS INTERSTATE—(327-0158). #1—*V.I. Warshawski.* #2—*Mobsters.*

965. RIDGEFIELD—PARK 10—(440-6661). #1—*Mobsters.* #2—*Terminator 2.* #3—*101 Dalmations; Point Break.* #4—*Hot Shots.* #5—*Return to Blue Lagoon.* #6—*Bill & Ted's Bogus Journey; Life Stinks.* #7—*Doc Hollywood.* #8—*Body Parts.* #9—*The Naked Gun 2½; V.I. Warshawski.* #10—*Regarding Henry.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). #1—*City Slickers.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Regarding Henry.* #2—*City Slickers.* #3—*The Naked Gun 2½.* #4—*Return to Blue Lagoon; Hot Shots.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*101 Dalmations; Return to Blue Lagoon.* #2—*Bill & Ted's Bogus Journey; V.I. Warshawski.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*Boyz N the Hood; Life Stinks.* #2—*Another You; V.I. Warshawski.* #3—*101 Dalmations.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*V.I. Warshawski.* #2—*Life Stinks.* #3—*Regarding Henry.* #4—*The Naked Gun 2½; Bill & Ted's Bogus Journey.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-8020). #1—*Problem Child 2; Life Stinks.* #2—*Robin Hood; Bill & Ted's Bogus Journey.* #3—*V.I. Warshawski.*

972. WESTWOOD—PASCACK—(664-3200). #1—*Terminator 2.* #2—*Hot Shots.* #3—*Return to Blue Lagoon.* #4—*Doc Hollywood.*

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New York MAGAZINE

BRIEF MOVIE REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE	
G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York's* critic.**

AN ANGEL AT MY TABLE—(2 hr. 38 min.; 1991) Jane Campion has made a dry and plain movie from the rapturously lyrical autobiography of the New Zealand writer Janet Frame. The astringency of Campion's visual palette is nevertheless pleasing, and Kerry Fox, a large actress with a thatch of unmanageable red hair, plays the morbidly shy Janet with a streak of vagrant sensuality. Campion revels in the joke that this awkward, unprepossessing woman, diagnosed as a schizophrenic and subjected to electroshock therapy, could emerge as a major writer, but she emphasizes the shyness so much that we never see the aggressive intelligence, the sensibility, the taste—whatever it was that made Frame a writer. Campion appears to love victimization more than art. (5/27/91) R. **3**

ANOTHER YOU—(1 hr. 35 min.; 1991) Richard Pryor and Gene Wilder team up a fourth time, this time as a con man and his charge, a recently released mental patient. Directed by Maurice Phillips. R. **9, 20, 33, 52, 150, 157, 158, 160, 200, 208, 218, 219, 222, 302, 311, 314, 317, 319, 406, 504, 507, 512, 514, 517, 523, 530, 606, 608, 610, 625, 708, 715, 722, 815, 902, 920, 969**

ARCHANGEL—(1 hr. 30 min.; 1991) Guy Maddin directs a twisted love story about the romantic delusions of a town in the Russian Arctic under the influence of a mustard gas that clouds the townspeople's memory. In black-and-white. NR. **4**

BACKDRAFT—(2 hr. 15 min.; 1991) There's one thing that's great in the spectacular action melodrama about Chicago firefighters, and that's the fire itself. The story has been compounded out of a dozen serviceable clichés—a heroic father, who dies fighting a blaze; his two sons, one courageous, a great firefighter (Kurt Russell), the other weak, a handsome no-good who needs to prove himself (William Baldwin). But the TV-style dramaturgy comes to a halt when the men rush into a burning building. This is what the big screen and special effects are for. Ron Howard, the director, treats fire as a living thing. It breathes, it hides, it roars defiance. A monster with special tricks, it comes rushing through an open door like a tidal wave. And there is an eerie element, a mystic brotherhood of flame: Fire talks to certain people. It talks to spooky Donald Sutherland, quite unnerving as a pathological torcher, and to Robert De Niro, an obsessed arson expert. Some of the special effects are predictable. Beams fall, ceilings collapse, canisters explode. But the fire, billowing and beckoning, infinitely sinister, almost talks to us as well. (6/3/91) R. **156, 309, 620, 623, 633**

BILL & TED'S BOGUS JOURNEY—(1 hr. 35 min.; 1991) These two most excellent dudes are back, this time in an odyssey through Heaven and hell, confronting formidable foes like the Grim Reaper, the Devil, two Martians, and the Easter Bunny. Directed by Pete Hewitt. With Keanu Reeves, Alex Winters, William Sadler, and Joss Ackland. PG. **9, 20, 52, 80, 152, 200, 217, 304, 305, 314, 319, 406, 505, 512, 513, 514, 517, 523, 530, 601, 606, 608, 610, 612, 625, 631, 636, 706, 723, 724, 753, 755, 759, 800, 807, 818, 820, 900, 902, 904, 912, 918, 933, 938, 958, 961, 965, 968, 970, 971**

BINGO!—(1 hr. 27 min.; 1991) The American family as seen through the eyes of man's best friend. Directed by Matthew Robbins. With Cindy Williams, David Rasche, and Robert J. Steinmiller Jr. PG. **7, 33, 60, 219, 222, 300, 304, 307, 310, 316, 319, 406, 514, 517, 532, 610, 625, 634, 724, 920**

BODY PARTS—(1 hr. 29 min.; 1991) When a criminal psychologist loses an arm in an automobile accident, he agrees to undergo an experimental grafting of a new arm. The thriller begins when the newly grafted arm—once that of a convicted murderer—starts to take over. Directed by Eric Red. With Jeff Fahey and Lindsay Duncan. R. **9, 20, 36, 51, 85, 152, 157, 158, 160, 200, 211, 222, 307, 309, 315, 316, 400, 504, 505, 507, 509, 510, 521, 522, 530, 532, 601, 606, 608, 610, 625, 631, 715, 723, 803, 805, 816, 818, 900, 902, 904, 910, 912, 933, 934, 952, 962, 965**

★ **BOYZ N THE HOOD**—(1 hr. 47 min.; 1991) John Singleton's movie about the life and death of young black men in south central Los Angeles is an honest piece of work—solidly constructed, heartfelt, and funny and sad in equal measure. The movie is a coming-of-age story. Tre (Cuba Gooding Jr.) is a college-bound boy pulled back into the crazy gang violence of the neighborhood by his friends. His father (Larry Fishburne) tries to pull him out. The movie is about the stupidity of gang warfare and the necessity for strong fathers in the community, and cannot be held responsible for the violence that occurred on opening night in some theaters. (7/22/91) R. **9, 9, 19, 26, 32, 55, 89, 91, 150, 152, 152, 157, 158, 160, 211, 214, 218, 222, 300, 310, 314, 316, 503, 510, 522, 530, 530, 606, 608, 706, 723, 815, 902, 904, 918, 962, 969**

CITY SLICKERS—(1 hr. 47 min.; 1991) The writers Lowell Ganz and Babaloo Mandel and the director Ron Underwood place a group of fortyish tenderfeet (Billy Crystal, Bruno Kirby, Daniel Stern) out on the range and then, instead of making preposterous jokes, as Mel Brooks did in *Blazing Saddles*, proceed to put each of them through a mid-life crisis of quite mortifying banality. Will these infantile men find their maturity? Will they drop their urban-man's fears (which, of course, is the source of all the movie's humor)? Billy Crystal throws himself into a raging stream in order to rescue a little calf and finds the meaning of life. Some funny bits, but an awful lot of stale sentimentality. With Jack Palance as a tough old cowboy and Josh Mostel as an ice-cream manufacturer with an uncanny ability to match up new flavors with every main dish. (6/24/91) PG-13. **19, 41, 61, 200, 219, 315, 501, 506, 520, 523, 524, 527, 533, 600, 606, 608, 616, 619, 621, 625, 634, 702, 703, 706, 708, 709, 755, 817, 820, 920, 920, 936, 951, 953, 961, 966, 967**

COMFORT OF STRANGERS—(1 hr. 45 min.; 1991) While on vacation in Venice, an English couple is befriended by a decadent stranger (Christopher Walken) and his mysterious wife (Helen Mirren). The young couple is quickly enticed into a sinister world of sexual depravity. Directed by Paul Schrader. With Natasha Richardson and Rupert Everett. R. **14, 630**

CROSSING THE LINE—(1 hr. 33 min.; 1991) A miner is ostracized by the union bosses after participating in the great miner's strike of 1984. Unable to find a job to support his family, he resorts to a bloody bare-knuckle boxing match to bring in some cash and regain the respect of his small Scottish town. With Liam Neeson, Joanne Whalley-Kilmer, Ian Bannen, and Billy Connolly. R. **10, 46**

THE DARK BACKWARD—(1 hr. 37 min.; 1991) The rather ordinary life of a garbageman living in an industrial wasteland is perversely changed by the growth of a third arm in the middle of his back. Written and directed by Adam Rifkin. With Judd Nelson, Bill Paxton, Wayne Newton, Lara Flynn Boyle, James Caan, and Rob Lowe. NR. **3**

DELIRIOUS—(1 hr. 34 min.; 1991) A very ordinary writer, Jack Gable, is thrust into the extraordinary world of the soap opera that he pens. Directed by Tom Mankiewicz. With John Candy, Mariel Hemingway, Emma Samms, and Raymond Burr. PG. **18, 24, 36, 42, 62, 65, 85, 219, 319, 610, 625**

DOC HOLLYWOOD—(1 hr. 43 min.; 1991) Grady, South Carolina, may be the squash capital of the world, but it still doesn't have a town doctor. So the citizens of Grady concoct a scheme to lasso an unsuspecting Hollywood plastic surgeon. Directed by Michael Caton-Jones. With Michael J. Fox and Julie Warner. PG-13. **10, 19, 26, 37, 44, 66, 85, 152, 155, 158, 160, 206, 210, 213, 217, 300, 301, 306, 313, 318, 322, 406, 503, 506, 507, 517, 520, 523, 524, 527, 530, 532, 603, 606, 608, 610, 612, 613, 621, 625, 627, 703, 706, 708, 709, 723, 724, 753, 756, 764, 802, 817, 818, 819, 820, 902, 905, 917, 950, 956, 958, 962, 965, 972**

THE DOCTOR—(1 hr. 29 min.; 1991) William Hurt, when we first see him, stands tall in his silver-gray suits, high-shouldered, svelte, his hair swept back. A handsome silver bullet flying through life, he is Dr. Jack MacKee, insouciant king of the operating room. Awed nurses and doctors look on as Jack blithely cuts and sews. He's a great doctor, but he's insultingly casual. Jack is distant and supercilious, but he gets his comeuppance. A persistent throat irritation turns out to be a malignant growth on his larynx. Suddenly, the doctor becomes a patient, which is to say an object. He is forced to wait, given an enema by mistake, subjected to the usual bureaucratic confusions. Then the movie collapses. Elizabeth Perkins shows up as a life-affirming terminal patient—the kind of role that Bette Davis would have played with an eye-popping rage bordering on madness. Perkins tries for bittersweet wonderfulness, and she's intolerable. The dying woman becomes Jack's moral tutor. Together they dance by a desert lake, and she tells him parables. The film moves outdoors, and banalities soar to the skies. With the excellent Christine Lahti as Jack's forgotten wife, and Mandy Patinkin and Adam Arkin as fellow doctors. Written by the Australian screenwriter Robert Caswell, who has adapted a book called *A Taste of My Own Medicine,* by an Oregon physician named Ed Rosenbaum. Directed by Randa Haines. (8/5/91) R. **10, 21, 55, 79, 215, 219, 301, 310, 406, 505, 512, 524, 608, 612, 705, 706, 718, 753, 801, 808, 821, 905, 917, 938, 961**

DOUBLE IMPACT—(1 hr. 58 min.; 1991) Jean Claude Van Damme doubles up as twin kick-boxing champs who take on the Chinese mafia to avenge the murder of their parents. Directed by Sheldon Lettich. R. **5, 19, 31, 52, 89, 91, 155, 217, 222, 300, 303, 304, 307, 310, 317, 319, 406, 503, 517, 532, 600, 610, 625, 634, 723**

EATING—(1 hr. 50 min.; 1991) In a comedy written and directed by Henry Jaglom, the relationship three women have with food sheds light on how they view themselves and the world around them. With Mary Crosby, Lisa Richards, Marlena Giovi, and a cast made up entirely of women. R. **13**

EUROPA, EUROPA—(1 hr. 57 min.; 1991) If anatomy is destiny, circumcision, in the twentieth century, is predestination. Young Solly Perel (Marco Hofschneider), a good-looking teenager, a German Jew, is adopted first by the Russians and then, after Hitler invades the Soviet Union, by Nazi soldiers, who don't realize he's Jewish and who make him into a kind of mascot. The boy, who has bright eyes and a ripe mouth, is admired by both men and women, many of whom try to peel off his clothes. Beneath his garments, his circumcised member eager to make its appearance—his adolescent glory, his shame, his *putz!*—remains his potential betrayer. Solly can't make love to anyone; he can't even take a pee in the woods without terror. Written and directed by Agnieszka Holland, this comic epic of survival—the travails of a Jewish Candide—is amazingly, a true story, based on Solly's memoirs. Holland, the director of *Angry Harvest* and the screenwriter for many of Andrei Wajda's recent productions, has the sense to stage the material as a comedy of bizarre coincidences and escapes, a tall tale that happens to be true. The essential humanist meaning—a man can be altered and remolded only so far—comes through without sanctimony or cynicism. A French-German co-production. (7/15/91) R. **81, 534, 719, 935**

VERYBODY'S FINE—(1 hr. 52 min.; 1991) Marcello Mastroianni as a venerable patriarch whose last wish to gather together his estranged children for reunion prompts a series of bittersweet realizations. Directed by Giuseppe Tornatore. NR. **81, 534**

HE FAMINE WITHIN—(1 hr. 30 min.; 1990) An in-depth look by filmmaker Katherine Gilday at the obsessive relationship that women have with their bodies, including interviews with models, therapists, fitness experts, and others. Followed by *We're Talking Vulva* (5 min.; 1990), a musical celebration of the female genitalia produced and directed by Tracy Traeger and Shawna Dempsey. NR. **1**

A FEMME NIKITA—(1 hr. 50 min.; 1990) Nikita (Anne Parillaud), a punk thief/addict with Mick Jagger lips and amazing legs, blows away a cop in the course of knocking over a drugstore, gets arrested, tried, convicted, but then is pulled out of prison by the "government" and trained as an assassin. Whom does she kill? Whomever she's told to kill. Does she feel bad about this job? She feels a little put upon. There's some humor at first in the idea of a conscienceless female thug who takes advantage of men's patronizing attitudes towards her. Anne Parillaud, very tall, gawky, with a thatch of unruly hair, goes much further than men expect—when a martial-arts guru prepares to instruct her, she just slaps him across the face. Parillaud is a great beauty, and she may be some sort of instinctual actress, but in this movie she's also the latest in violent mannequin chic, like some pop singer smearing herself against the lens in a new video. The French are indomitably fashionable; they want the raw stuff, but they want it processed by *Vogue*. Written and directed by the Gallic slickster Luc Besson. With Jean-Hugues Anglade, Jeanne Moreau. (4/22/91) R. **3**

HOT SHOTS—(1 hr. 25 min.; 1991) *Top Gun* meets *Police Squad*. This spoof of flyboy films stars Charlie Sheen as a renegade pilot who is inducted into an elite—though somewhat mismatched—flight squad for a secret mission dubbed "Sleepy Weasel." Directed by Jim Abrahams. PG-13. **12, 19, 25, 33, 48, 68, 83, 152, 155, 160, 200, 206, 214, 217, 219, 300, 302, 304, 308, 313, 315, 319, 401, 406, 500, 503, 504, 505, 506, 513, 514, 516, 517, 527, 530, 532, 600, 606, 608, 610, 611, 616, 618, 619, 621, 625, 634, 700, 705, 706, 707, 714, 723, 724, 756, 759, 803, 805, 809, 816, 818, 900, 902, 904, 912, 922, 933, 937, 950, 956, 961, 965, 967, 972**

IMPROMPTU—(1 hr. 49 min.; 1991) The historical romance of the celebrated—and very liberated—nineteenth-century novelist Madame George Sand and classical pianist and composer Frédéric Chopin. With Judy Davis and Hugh Grant. PG-13. **10**

★**JU DOU**—(1 hr. 33 min.; 1990) The best Chinese movie we've ever seen. Zhang Yimou, who directed the movie (in collaboration with Yang Fengliang), uses very rich colors as an expression of the characters' emotional states. In a small village in the twenties, a prosperous middle-aged man, a dye manufacturer, buys a beautiful young wife, Ju Dou (Gong Li), his third. When she fails to conceive a child (he is almost certainly impotent), he beats her. She saves herself by having a child with his nephew, Tianqing (Li Baotian). There's a frightened, tremulous sensuality in this movie—desire struggling against fierce prohibitions—that makes it more powerful than its Western equivalent. Perhaps because the perversities are right on the surface, we don't feel as removed from these characters as we have from the figures in earlier Chinese films. One's only doubts surface near the end. Jo Dou and Tianqing's son—a pudgy, bald little scowler, silent as a grave—grows up deadly and vengeful. If the rest of the film is a folktale infused with psychological realism, the scenes with the boy, who stands silently on the stairs, a menacing omen, are folktale pure and simple, and not very convincing after what we've seen earlier. Still, this is an intricately made movie that puts most of our careless native products to shame. Banned at home by the Chinese government. (3/25/91) NR. **10, 813**

JUNGLE FEVER—(2 hrs. 10 min.; 1991) Closer to a talk show than a movie. In contemporary, racially divided New York, a married black architect from Harlem (Wesley Snipes) takes up with a poor white girl (Annabella Sciorra), a secretary from Bensonhurst. Spike Lee carefully sets up this love affair and then buries it in the predictably enraged opinions everyone has about it. Nothing is dramatized; everything is *said*. Apparently dozens of people in New York have nothing to talk about but this tepid office affair. As he always does, Lee gives us a kaleidoscope view; he establishes groups in Bensonhurst and Harlem and lets them chatter—the profane folk wisdom of neighborhood conversation, laced with race hatred. If only candor were the same as art. Lee spares neither the black nor the Italian-American community, but he doesn't go deeper than caricature with either group, and at one point the movie veers off into a subplot about the architect's older brother (Samuel L. Jackson), a crackhead stumbling toward death in Harlem. This is the most powerful thing in the movie, but what is it *doing* there? The center of the movie—the love affair—is completely underdramatized. With Lonette McKee, Ossie Davis, Ruby Dee. Cinematography by Ernest Dickerson; music by Stevie Wonder. (6/17/91) R. **5, 19, 31, 38, 49, 160, 213, 522, 530, 911**

LIFE STINKS—(1 hr. 34 min.; 1991) On a dare, a ruthless millionaire slums it in downtown L.A. for 30 days without his money, connections, or identity. Directed and starring Mel Brooks. With Lesley Ann Warren, Jeffrey Tambor, Stuart Pankin, and Howard Morris. PG-13. **9, 24, 36, 62, 85, 206, 210, 213, 217, 302, 305, 319, 406, 512, 517, 522, 524, 526, 533, 606, 608, 610, 612, 616, 625, 638, 714, 722, 724, 753, 802, 817, 904, 918, 931, 965, 969, 970, 971**

★**MADONNA: TRUTH OR DARE**—(1 hr. 50 min. 1991) Madonna, at least as she comes off in this beautifully made behind-the-scenes documentary, is often lewd but never sexual. She doesn't take the time. And she's frightening to look at. As everyone has said, she's a great manager of her own career. She has managed herself into knots: Her body is all frame and sinew—mask without expression, will without flesh, temperament without sensuality. The movie, directed by the young rock-video whiz Alek Keshishian, contrasts backstage scenes, shot in cinéma-verité style and in black and white, with concert footage taken during last year's "Blonde Ambition" tour, shot with multiple cameras and in color. We are meant to see both the private life and the public performer, but the movie's revelation—if that's what it is—is that there isn't much difference between the two. She wants to be intimate, but you can't be intimate on film (and maybe not in life either) if you have no private self anymore. A fascinating movie, but Madonna comes off as a coarse, one-note person. Warren Beatty can be seen lounging in the background of several scenes. (5/20/91) NR. **38**

★**THE MIRACLE**—(1 hr. 37 min.; 1991) Neil Jordan, the director of *Mona Lisa*, is a natural filmmaker who has a fluent way of connecting images and themes—metaphorically rather than literally—that is extremely pleasing. Jordan's new film sets up a tense situation but arrives nowhere, and although this is disappointing, the failure of dramatic resolution matters less than it would in the work of a director of smaller poetic gifts. This minor movie is fresh and lovely. It features the surprisingly sunshiny Irish Sea resort of Bray; two genuinely charming teenagers, Jimmy (Niall Byrne) and Rose (Lorraine Pilkington), who make up stories about everyone they meet and are fated to spend their lives happily together; a mysterious and desirable American visitor (Beverly D'Angelo) with whom Jimmy falls in love; and an elephant who appears at God's command. (8/5/91) NR. **10, 63**

MOBSTERS—(1 hr. 43 min.; 1991) Christian Slater, Patrick Dempsey, Richard Grieco, and Costas Mandylor star as mobsters in the making in the true story of the rise of organized crime from 1917 to 1930. R. **5, 19, 22, 31, 38, 53, 68, 87, 152, 158, 160, 210, 211, 214, 218, 219, 222, 300, 304, 311, 315, 317, 319, 400, 406, 502, 503, 506, 519, 522, 524, 530, 601, 606, 608, 611, 618, 619, 621, 625, 634, 706, 709, 716, 718, 723, 724, 753, 755, 757, 800, 807, 810, 818, 900, 902, 904, 916, 917, 931, 933, 950, 953, 961, 964, 965**

MY FATHER'S GLORY—(1 hr. 50 min.; 1991) A reminiscence of the bucolic childhood of popular French author and director Marcel Pagnol in turn-of-the-century Provence. Directed by Yves Robert. With Julien Ciamaca, Nathalie Roussel, and Phillippe Caubere. G. **14**

MY MOTHER'S CASTLE—(1 hr. 38 min. 1991) A continuation of *My Father's Glory*, the second part of Marcel Pagnol's memoirs focuses on the teenage Marcel and his relationship with his mother, Augustine. Directed by Yves Robert. With Julien Ciamaca and Nathalie Roussel. PG. **50**

THE NAKED GUN 2½: THE SMELL OF FEAR—(1 hr. 25 min.; 1991) In this new spoof, "un film de David Zucker," a lemon squeezed too hard at a White House dinner flies through the air and lands in Winnie Mandela's turban. The movie mixes together low farce, slapstick, and burlesque, and some of it is extremely funny. But one wears down fast. Zucker's ruling principle is dirty-mindedness—nookie is bursting out everywhere. The sensibility is adolescent, reactionary, elbowing, gross. The usual collection of exquisitely chosen third-raters—Leslie Nielsen, George Kennedy, O. J. Simpson, Robert Goulet—manage only a single tic (say, a weird look when they hear something not quite right). Talented comic actors could do much more. Priscilla Presley, of the plastic cheeks and haughty, blinking eyes, is actually the closest thing to comic style in the movie. (7/29/91) PG-13. **12, 18, 38, 45, 65, 87, 157, 160, 200, 216, 219, 300, 304, 305, 306, 307, 315, 318, 406, 505, 506, 507, 512, 514, 517, 522, 530, 603, 606, 610, 613, 621, 625, 634, 706, 709, 715, 723, 755, 803, 808, 819, 822, 900, 902, 905, 912, 953, 961, 965, 967, 970**

A PAPER WEDDING—(1 hr. 30 min.; 1991) A 39-year-old professor marries a Chilean political refugee to save him from deportation. But when an overzealous immigration agent gets on their case, the "couple" must move in together to prove their marriage is valid. Directed by Michel Brault. With Genevieve Bujold and Manuel Aranguiz. NR. **14, 81**

POINT BREAK—(2 hrs. 3 min.; 1991) Keanu Reeves stars as an FBI agent who goes undercover amidst a maverick surfing gang in Southern California to expose a ring of bank robbers. R. **19, 33, 54, 152, 158, 160, 200, 213, 219, 304, 307, 311, 314, 319, 321, 406, 503, 506, 514, 522, 606, 608, 610, 618, 625, 634, 636, 702, 815, 902, 904, 912, 916, 960, 965**

POISON—(1 hr. 25 min.; 1991) New director Todd Haynes intertwines three seemingly unrelated short films: "Hero," a mother's account of her seven-year-old son's disappearance after he has murdered his father; "Horror," a black-and-white melodrama involving a scientist's experiment gone awry; "Homo," the story of a prisoner's obsessive love interest. NR. **4**

PROBLEM CHILD II—(1 hr. 31 min.; 1991) The troublesome Junior meets his match in a pint-sized devil named Trixie. Directed by Brian Levant. With John Ritter, Laraine Newman, Michael Oliver, Ivyann Schwan, Jack Warden, and Amy Yasback. PG-13. **158, 160, 213, 511, 601, 522, 530, 620, 623, 633, 908, 971**

PURE LUCK—(1 hr. 36 min.; 1991) A clumsy accountant (Martin Short) embarks on a mission to save an equally accident-prone heiress (Sheila Kelley) with a by-the-book private dick (Danny Glover) as his unlikely partner. Directed by Nadia Tass. PG. **12, 19, 41, 87, 302, 311, 503, 507, 517, 610, 625, 634**

REGARDING HENRY—(1 hr. 47 min.; 1991) An arrogant New York lawyer (Harrison Ford) takes a bullet in the brain and another in the shoulder and becomes a better person. That's actually what it's about, and it's unimaginably foolish. With Annette Bening as the lawyer's loving wife, Mikki Allen as his daughter, and Bill Nunn as his physical therapist. Written by the 24-year-old Jeffrey Abrams. Directed, unaccountably, by Mike Nichols. See it for the interior of the lawyer's apartment. (7/22/91) PG-13. **3, 18, 18, 24, 38, 40, 64, 85, 152, 158, 160, 203, 210, 215, 216, 219, 302, 304, 306, 308, 312, 315, 319, 406, 505, 512, 516, 517, 519, 524, 533, 601, 606, 608, 610, 612, 617, 625, 635, 638, 700, 702, 704, 705, 706, 715, 755, 801, 808, 809, 820, 902, 904, 912, 922, 934, 936, 953, 961, 965, 967, 970**

RETURN TO BLUE LAGOON—(1 hr. 28 min.; 1991) The sequel to *The Blue Lagoon* stars Brooke Shields look-alike Milla Jovovich and Brian Krause as the cleanly erotic couple stranded on a tropical island with only their dawning sexuality to discover. Directed by William A. Graham. With Lisa Pelikan. PG-13. **7, 18, 24, 36, 62, 85, 155, 158, 160, 200, 206, 214, 219, 304, 307, 310, 314, 319, 406, 503, 505, 510, 601, 517, 521, 523, 526, 533, 606, 608, 610, 625, 627, 631, 634, 706, 708, 714, 722, 724, 801, 815, 900, 905, 920, 934, 937, 950, 952, 961, 965, 967, 968, 972**

ROBIN HOOD: PRINCE OF THIEVES—(2 hrs. 21 min.; 1991) If ever a role required a swaggering, good-looking actor with a big voice and a happy presence, it is the role of Robin Hood. Kevin Costner, the star and prime mover of this new version, may look the part, but he's about as outgoing as a marmot. What is there about this dull fellow that could inspire dispossessed peasants to live in the woods with him and take up arms against tremendous odds? And what harm is the Robin Hood legend doing that it needs to be so rudely modernized? Written by Pen Densham and John Watson, and directed by Kevin Reynolds, this version is very explicit about the unpleasantness of dungeons, very instructive on the muckiness of paths and woods, the brutality of the soldiery. The movie is also big on hacking and hewing, and there's a fair amount of stabbing, hanging, torture, and scarring. Reynolds, who has a weakness for the medieval schlock of mist, murk, and silhouetted figures clanking around gloomy castles, fakes some of his violent scenes but pulls himself together for the rescue of Robin's men, who are about to be hanged, at the end. Some of the performers lighten things up. Mary Elizabeth Mastrantonio is a superb Maid Marian; Morgan Freeman, as a Moorish friend of Robin's, has the heroic presence and voice that Costner lacks. But the movie belongs to the English actor Alan Rickman, whose Sheriff of Nottingham takes Basil Rathbone's elegant villainy right over the top into saturnine disgust, sadism, lechery, and madness. (6/24/91) PG-13. **7, 19, 33, 53, 160, 219, 302, 313, 406, 503, 505, 517, 522, 524, 533, 606, 608, 610, 616, 619, 621, 625, 702, 724, 755, 802, 815, 819, 908, 961, 971**

★**THE ROCKETEER**—(1 hr. 48 min.; 1991) Perhaps the most pleasant and likable of all the recent summer-blockbuster pop entertainments. It has boyish good humor, charm, ardency, a kidding sense of itself. Here, as in *Honey, I Shrunk the Kids,* director Joe Johnston's colors are dark and full rather than electric, and he's too gentle to push his ideas to their limits. One has to admit, however, that the movie doesn't have the manic, spinning energy of Spielberg at his best, or the mordancy of Joe Dante or Tim Burton. *The Rocketeer* was derived from Dave Stevens's work in comic books. The characters are all flat in a genially clichéd style, starting with the true-blue hero, Cliff (Bill Bampbell), a daring stunt pilot with long hair parted in the middle who discovers a small rocket pack that was stolen from Howard Hughes. Strapping the thing on his back, Cliff takes off—zoom!—into the air and flits around like a very crazy fly in a bottle. Later he learns to steer by turning his head. Nazi agents and the Feds chase after him, trying to grab the amazing new invention. All of this is fun, but it's never quite as exhilarating as it should be; Johnston needs to fly higher in his imagination. With Timothy Dalton as a dashing Hollywood star based on Errol Flynn; Jennifer Connelly as Cliff's luscious girlfriend; Alan Arkin as Cliff's aeronautic mentor. (6/24/91) PG-13. **321, 511, 515, 522, 908**

SLACKER—(1 hr. 37 min.; 1991) An experimental comedy, set in Austin, Texas, in which the camera passes from one character to another in the amiably shabby streets of the University of Texas campus neighborhood. The characters all have ideas, philosophies, paranoid theories; they are the descendants of the beats and hippies and other sweet losers in the eternal American underground. The director, Richard Linklater, doesn't rhyme or overlap the stories in any way; the movie is anecdotage, not drama. But it's perfect for after-midnight shows, when the mood is easy and the audience sinks low in its seats. (7/22/91) R. **3**

SOAPDISH—(1 hr. 40 min.; 1991) The behind-the-scenes life of an afternoon soap. Noisy, sloppy, but intermittently hilarious, with a great bit by Kevin Kline as a third-rate actor who gets to play a doctor with *European* training ("You mean I get to do . . . *European* things?"). Sally Field and Cathy Moriarty are woeful as two of the other actors, but Bob Downey Jr. has a few moments as a horny producer, and Whoopi Goldberg is positively restrained as a scriptwriter. Written by Robert Harling and Andrew Bergman. Directed by Michael Hoffman. (6/17/91) PG-13. **14, 42**

STRAIGHT OUT OF BROOKLYN—(1 hr. 36 min.; 1991) A black working-class family struggles to survive in a Brooklyn housing project. Based on the real-life experiences of the director, Matty Rich. R. **10, 37**

TATIE DANIELLE—(1 hr. 40 min.; 1990) Meet the meanest woman in the world: Tatie Danielle is widowed, childless, and hates everyone, especially the unsuspecting Parisian relatives who take her in, thinking they are doing a good deed. A wicked satire directed by Etienne Chatiliez, with Tsilla Chelton. NR. **43**

★**TERMINATOR 2: JUDGMENT DAY**—(2 hrs. 15 min.; 1991) James Cameron's sequel to his 1984 classic creates the buzzing excitement of a dream championship fight, Mike Tyson vs. Rocky Marciano at the Garden. The audience is alive to the power and size of it, and deservedly so. *T2* delivers. The plot is absurdly pretentious and vaguely hypocritical. Cameron shows us, as an omen, babies burning in a nuclear explosion, a hypocritical bit of grandstanding in a movie that depends on the amoral kick the audience gets from watching cyborg killers bashing everything, without restraint. Yet portentous as the movie is, many of the special effects and thrills are witty. Robert Patrick, as a deadly cyborg who returns from the future, is lithe and slender, with a pale, symmetrical poker face leading down to a pointed chin. He can hold his dead-eye stare when he's running at top speed, his arms flailing—he's a great menacing, mechanical booby. Perforated by a shotgun blast, the cyborg collapses into a gleaming pool of silvery liquid. But then, with a sickening speed, it rises out of its liquefacient state, head first, like some sort of shiny phallic sculpture, and reasserts its human form. It doesn't shoot; its arms turn into swords, pokers, or grappling hooks. Arnold Schwarzenegger, our Germanic super-idol, a shrewd Republican pol inside the inflated balloon of his body, is on hand, too, as a good cyborg this time. The fights between these two are among the classics of special-effects cinema. With Linda Hamilton and Edward Furlong. (7/15/91) R. **2, 7, 18, 18, 33, 33, 60, 60, 85, 91, 150, 152, 155, 156, 157, 158, 160, 160, 203, 204, 208, 210, 211, 214, 217, 218, 219, 222, 300, 303, 304, 306, 307, 313, 315, 317, 318, 322, 406, 500, 504, 505, 506, 512, 514, 516, 517, 528, 530, 530, 600, 606, 608, 610, 611, 612, 621, 625, 635, 639, 705, 706, 708, 714, 723, 724, 755, 803, 810, 816, 818, 819, 900, 902, 905, 907, 911, 920, 922, 933, 937, 950, 952, 958, 961, 965, 972**

★**THELMA & LOUISE**—(2 hrs. 8 min.; 1991) Excitement and fun. Geena Davis, a repressed housewife in curlers, and Susan Sarandon, a waitress bored with waiting for her boyfriend to ask her to marry him, climb into a 1966 Thunderbird, leave their men and their small town in Arkansas, and hit the road. They want freedom, and in the most devastating way, they find it. They commit an act of violence that cuts them off from the possibility of simply returning home, and they slide further into criminality. Riding all over the heroic landscape of the West, they get so far into freedom they get high from it. But how do you get down from this particular high? *Thelma & Louise,* which was written by Callie Khouri and directed by Ridley Scott, is a comedy, but it has a driving rhythm to it, a giddy intoxication, and a looming sense of fatality. Scott still has a tendency to make commercials (his original occupation), and the geography of this escape-and-pursuit movie is a hash, but Scott gets great performances from the entire cast, which includes Brad Pitt as a sexy drifter, Michael Madsen as Louise's boyfriend, Christopher McDonald as Thelma's cheapjack husband, and Harvey Keitel as a sympathetic police officer. (6/10/91) R. **9, 26, 38, 46, 63, 206, 306, 320, 523, 533, 813, 930, 932, 953**

TRULY, MADLY, DEEPLY—(1 hr. 47 min; 1991) A whimsical romance in which Nina, a successful, witty translator, must choose between an old flame and a new one. With Alan Rickman, Juliet Stevenson, and Michael Maloney. NR. **14**

TRUST—(1 hr. 30 min.; 1991) Two misfit teenagers one pregnant, the other a volatile electronics genius join forces to overcome their abusive parents and u certain situations and settle into a life of domestici Directed by Hal Hartley. With Adrienne Shelly a Martin Donovan. R. **3, 43**

V.I. WARSHAWSKI—(1 hr. 29 min.; 1991) Kathle Turner is a hard-nosed private eye, hired by a prec cious thirteen-year-old girl to find her father's kill Based on the V.I. Warshawski series by Sara P etsky. Directed by Jeff Kanew. With Kathle Turner, Jay O. Sanders, and Charles Durning. R. **1 20, 26, 34, 44, 66, 89, 152, 158, 158, 160, 200, 20 206, 216, 300, 305, 314, 319, 401, 509, 511, 514, 52 530, 601, 606, 608, 610, 611, 613, 621, 625, 631, 63 636, 709, 715, 722, 760, 801, 808, 905, 918, 933, 93 952, 964, 965, 968, 969, 970, 971**

VOYEUR—(1 hr. 45 min.; 1991) A socially inept your man and his Calvinistic father live vicariously throu the neighbors they watch with binoculars in a bla comedy directed by Alex van Warmerdam. NR. **11**

WHAT ABOUT BOB?—(1 hr. 37 min.; 1991) A smug ps choanalyst, Dr. Leo Marvin (Richard Dreyfuss meets his nemesis, Bob Wiley (Bill Murray), a patie too neurotic to breathe, walk, ride elevators. Bob is phobic he has to propitiate an open doorway wit many supplicating movements of his hands befo sliding, terrified, through the air. Bob is a wreck. N only that, he's a shameless wreck. He may be gen inely frightened of everything, but he's also syc phantic, maudlin, and hysterical, a leeching horro He's utterly dependent on Dr. Marvin yet secretly d termined to destroy him. He follows the smug doct with his perfectly clipped beard to his vacation hom on Lake Winnipesaukee, ingratiates himself with th doctor's family, and proceeds to ruin his life. The onl real solution to a case like this is to murder the pa tient—coldly and calculatedly—and then scatter th body parts to the four winds, the way they did in th Middle Ages. But Dr. Marvin takes much too long t come to this perfectly reasonable conclusion, and b then the filmmakers have sold out their own material turning Bob into a good fellow who's just a littl goofy. The movie lacks the courage of its nihilism See it, though, for Bill Murray, whose performance i a classic of infantilism. Directed by Frank Oz (5/27/91) PG. **321, 620, 623, 633**

REVIVALS

NOTORIOUS—(1 hr. 41 min.; 1946) Cary Grant, a cynica government agent, recruits Ingrid Bergman to do undercover work in Rio and falls in love with her. S does a Nazi sympathizer (Claude Rains) who wants her for his wife. His mother wants her dead. Hitchcock's most sensual film—Bergman, who can be rather sluggish, lights up when she's with Grant, and in one scene joins him for one of the longest kisses in movie history. **8**

101 DALMATIANS—(1 hr. 19 min., 1961) A classic Walt Disney animated feature with a jazzy, early-sixties visual style and an extraordinary array of characters, by far the best of the studio's later efforts. The story concerns an ever-expanding family of London Dalmatians and the dazzling villainy of Cruella DeVil. Based on Dodie Smith's book. Dir. Wolfgang Reitherman, Hamilton S. Luske, and Clyde Geronimi. **10, 26, 55, 66, 87, 150, 152, 158, 160, 200, 204, 206, 218, 306, 309, 319, 401, 501, 504, 505, 511, 513, 517, 520, 523, 524, 526, 530, 601, 606, 608, 611, 619, 621, 625, 627, 636, 703, 706, 709, 714, 722, 724, 753, 755, 759, 802, 817, 818, 822, 904, 912, 918, 930, 933, 934, 938, 951, 953, 960, 965, 968, 969**

PATHS OF GLORY—(1 hr. 26 min.; 1957) A first-rate, harrowing military drama about the trial of French soldiers who refuse to take part in a futile, certain-death attack on the Germans during World War I. With Kirk Douglas and Adolphe Menjou. Dir. Stanley Kubrick. **8**

TIME AFTER TIME—(1 hr. 52 min., '79) Writer-director Nicholas Meyer sends H. G. Wells and Jack the Ripper hurtling through Wells's time machine to present-day San Francisco, where the Ripper begins preying on women and Wells haltingly tries to capture him. A clever enough idea, by Meyer doesn't develop the potential of his own gimmicks; instead, in his first time out as a director, he makes a rather conventional (and poorly staged) suspense movie. With Malcolm McDowell, David Warner, and Mary Steenburgen. **47**

THEATER

LISTINGS

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BROADWAY

Now Playing

ATS—A musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of twenty-three talented American "cats"; directed by Trevor Nunn. The music is by Andrew Lloyd Webber; and Gillian Lynne is the associate/director and choreographer. There are splendid scenery and costumes, lightsome, high-flying dancers, exciting and show-stopping lighting, and with Trevor Nunn's canny and effervescent direction, there's almost too much dazzlement. Opened: 10/7/82. Wednesday at at 2 p.m., $32 to 50. Saturday at 2 p.m. and Sunday at 3 p.m., and Monday through Saturday (except for Thursdays, which are always dark) at 8 p.m., $42.50 to $60. At the **Winter Garden Theater,** Broadway and Fiftieth Street (239-6200). 2 hrs. and 45 mins. ● ● **IRLS**

ITY OF ANGELS—Michael Rupert, Tom Galantich, and Richard Kline are the stars of Larry Gelbart's imaginative and unusual thriller; the music is by Cy Coleman, the lyrics are by David Zippel, and the choreography is by Walter Painter. Michael Blakemore is the director, and the result is an entertaining combination of the best of musical comedy and private-eye films of the 1940s, and it boasts a funny idea, plus a slew of juicy one-liners. Also featured in the satisfying cast are Donna Bullock, Susan Terry, and Beverly Leech. Opened: 12/11/89. Tuesday through Saturday at 8 p.m., Saturday at 2 p.m., Sunday at 3 p.m., Wednesday at 2 p.m., $40 to $60. At the **Virginia Theater,** 245 West Fifty-second Street (239-6200). 2 hours and thirty minutes. ● **IRLS**

GETTING MARRIED—George Bernard Shaw's 1908 play which takes a comic look at the institution of marriage; one in particular is set on the day a bishop's daughter is to be married. Feelings and opinions run high when politics, religion, free love, polygamy, and the care of children come under discussion; directed by Stephen Porter. Featured in the cast are Simon Jones, Victoria Tennant, Lee Richardson, Elizabeth Franz, Madeleine Potter, Patrick Tull, Walter Bobbie, and J. D. Cullum. The play keeps a good Shavian head on its shoulders, which speaks to anyone who has ever been married, divorced, involved with a person of the opposite sex, or, failing that, been a parent, a child, or a family friend. Tuesday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m. , Sunday at 3 p.m. ; $36 to $40; runs through 9/1. At the **Circle in the Square Theater,** 1633 Broadway on Fiftieth Street (239-6200). 2 hrs. and 25 mins.. **IRLS**

GRAND HOTEL—*The Musical:* By Luther Davis, Robert Wright, Maury Yeston, and George Forrest. Based on the Vicki Baum novel, it takes place in an international Berlin hotel in the late 1920s; and is directed and choreographed by Tommy Tune. Featured in the present cast are Zina Bethune, John Schneider, Chip Zien, Lynnette Perry, Timothy Jerome, John Wylie, Caitlin Brown, Pierre Dulaine, and Yvonne Marceau. Monday through Saturday at 8 p.m., Saturday at 2 p.m.; Wednesday at 2 p.m., $40 to $60. Opened: 11/12/89. At the **Martin Beck Theater,** 302 West Forty-fifth Street (246-0102). two hours. ● **IRLS**

LOST IN YONKERS—Irene Worth and Mercedes Ruehl star (until 8/24 and then they are supplanted 8/26 by Mercedes McCambridge and Jane Kaczmarek), and Kevin Spacey who has been starring with them leaves 8/10 and is replaced 8/12 by Bruno Kirby. Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, and tear-jerking play (for which he received this year's Pulitzer Prize Award) is set in 1942, and focuses on a German-Jewish termagant-grandmother who rules her house with an iron fist, and also runs a candy store. The production is staged consummately by Gene Saks. Her two teenage grandsons move in with her when their father goes south to sell scrap iron. The ensemble acting, featuring Mark Blum, Jamie Marsh, and Lauren Klein, is flawless. Opened: Opened: 2/21/91. Monday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m.; $27.50 to $45. At the **Richard Rodgers Theater,** 226 West Forty-sixth Street (307-4100). 2 hrs. 30 mins. **IRLS**

LES MISERABLES—Musical, based on the Victor Hugo novel; with a book by Alain Boublil and Claude-Michel Schonberg, music is by the latter, the lyrics are by Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featured in the cast are Robert DuSold, J. Mark McVey (Jean Valjean), Christy Baron, Natalie Toro, Joe Kolinski, John Leone, Melissa Anne Davis, Evalyn Baron, and Gregory Grant. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Monday through Saturday at 8 p.m., Saturday at 2 p.m.; $25 to $60; Wednesday at 2 p.m., $25 to $50. Opened: 3/12/87. Two hundred tickets are available for $16 at the box office Monday through Thursday for students and senior citizens with valid I.D.s.; two to a person. At the **Imperial Theater,** 249 West Forty-fifth Street (239-6200). 3 hrs. and 15 mins. ● ● **IRLS**

MISS SAIGON—Lea Salonga, Jonathan Pryce, and Hinton Battle are the stars of a musical romance, with the score composed by Claude-Michel Schonberg, the lyrics are by Alain Boublil and Richard Maltby, Jr., and the direction is by Nicholas Hytner. The story tells of love and self-sacrifice and heartbreaking conflicts involving in particular a lovely Vietnamese girl and a smitten American soldier in 1975 at the time of the fall of Saigon. Featured in the cast are Willy Falk, Liz Callaway, and Barry Bernal. Kan Cheng plays the Lea Salona role Wednesday evenings and Saturday matinees. Monday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m.; $30 to $100. Opened: 4/11/91. At the **Broadway Theater,** Broadway at Fifty-third Street (563-2266). 2 hours and forty-five minutes. **IRLS**

ONCE ON THIS ISLAND—A musical based on the Trinidadian author Rosa Guy's novel, *My Love, My Love,* set in the Caribbean on an unnamed island, tells a story about a peasant girl's passion for a wealthy land-owner's son, who is not totally indifferent to her affections, but many obstacles prevail, and difficulties arise. The book and lyrics are by Lynn Ahrens, the music is by Stephen Flaherty, and the choreography is by Graciela Daniele who is also the director. Presently featured in the efficient and lively cast of singers and dancers are Eric Riley, Andrea Frierson, Ellis Williams, Milton Nealy, Nikki Rene, La Chanze, Jerry Dixon, Lillias White, Sheila Gibbs, Gerry McIntyre, and Desiree Scott. Tuesday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m., Sunday at 3 p.m.; $27.50 to $50. Opened: 10/18/90. A Playwrights Horizons production at the **Booth Theater,** 222 West Forty-fifth Street (239-6200). Ninety minutes. **IRLS**

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, now in its fourth successful year, which is based on Gaston Leroux's novel; the lyrics are by Charles Hart and Richard Stilgoe; the choreography is by Gillian Lynne. All have created a terrific technical achievement chock-full of gorgeous scenery and costumes. The action takes place in 1860, and tells of a mysterious Creature (Mark Jacoby) who haunts the premises beneath the Paris Opera House stage and exercises a reign of terror over performers, audience, and stage hands alike. Featured in the cast are Karen Culliver (the Creature's love and protegé), Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, and Nicholas F. Savarine. Monday through Saturday at 8 p.m., Saturday at 2 p.m., Wednesday at 2 p.m. Tickets are $35 to $60. Opened: 1/26/88. At the **Majestic Theater,** 247 West Forty-fourth Street (239-6200). 2 hrs. and 30 mins. ● ● **IRLS**

THE SECRET GARDEN—A musical based on the Frances Hodgson Burnett children's book about an orphan (the charming Daisy Eagan, who won a Tony for her performance) who goes to live with her uncle (Mandy Patinkin, who gives his last performance 8/25, and we'll let you know the replacement as soon as we find out) on the moors and discovers a magic garden where anything can happen, and does. The book and lyrics are by Marsha Norman (who also won a Tony); the music is by Lucy Simon; Susan H. Schulman is the director, and the choreography is by Michael Lichtefeld. Featured in the cast are Rebecca Luker, John Babcock, Robert Westenberg, Barbara Rosenblat, John Cameron Mitchell, Tom Toner, and Alison Fraser. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m. $35 to $60; Wednesday at 2 p.m., $30 to $52.50, Saturday at 2 p.m., $30 to $55. Opened: 4/25/91. At the **Saint James Theater,** 246 West Forty-fourth Street (239-6200). 2 hrs, 30 mins. **IRLS**

SIX DEGREES OF SEPARATION—Kelly Bishop (who replaces Stockard Channing), Courtney B. Vance and John Cunningham star in John Guare's play about everything, with something in it for everyone, set in Manhattan, about a mugging victim who seeks refuge at an elegant dinner party, and is received with sympathy and understanding from practically everybody; directed perkily by Jerry Zaks. Featured in the cast are Sam Stoneburner, James DuMont, Peter Maloney, Brian Evers, Robin Morse, Gus Rogerson, Philip LeStrange, Robert Duncan McNeill, John Matthews, Anthony Rapp, Stephen Pearlman, and Mari Nelson. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $35 to $45. Opened: 11/8/90. At the **Vivian Beaumont Theater,** situated on the main floor in the Lincoln Center complex, 150 West Sixty-fifth Street (239-6200). 1 hr. and 30 mins. **IRLS**

THE WILL ROGERS FOLLIES—This year's winner of six Tony awards, including Best Musical. Director/choreographer Tommy Tune's flair never fails, and Keith Carradine is an accomplished leading man in this new musical replete with brand-new pretty Ziegfeld Girls excellent dancers, everyone wearing thoroughly original and elegant costumes by Willa Kim, a sensational rope-twirler (Vince Bruce), a wonderful dog act, and absolutely delightful and right scenery by Tony Walton. The book is by Peter Stone; the succulent music is by Cy Coleman; the lyrics are by the Betty Comden and Adolph Green team. Featured in the highly satisfying cast are Dee Hoty, Dick Latessa, Cady Huffman, The Will Rogers Wranglers, the Mad Cap Mutts, and Paul Ukena, Jr. Monday through Saturday at 8 p.m., Saturday and Wednesday at 2 p.m.; $25 to $60. Opened: 5/1/91, At the **Palace Theater,** 1564

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OFF BROADWAY

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AND THE WORLD GOES 'ROUND—*Songs of Kander and Ebb.* A musical entertainment celebrating the twenty-six years of compositions by composer John Kander and lyricist Fred Ebb, directed by Scott Ellis, and choreographed by Susan Stroman. Featured in the cast are Bob Cuccioli, Karen Mason, Terry Burrell, Joel Blum, and Karen Ziemba. Tuesday through Saturday at 8 p.m., Sunday at 3 p.m., Saturday and Wednesday at 2 p.m.; $37.50. At the **Westside Theater**, 407 West Forty-third Street (307-4100).

BODY AND SOUL—A gay romantic comedy, written and directed by John Glines, about a college professor and a photographer, once in love, who now are unexpectedly reunited at a lake-front cottage with a nephew and two well-meaning friends. Featured in the cast are Martin Outzen, David Boldt, Douglas Gibson, Eddie Cobb, and Randall Denman. Wednesday, Thursday, and Friday at 8 p.m., Saturday at 6 p.m. and 9 p.m., Sunday at 7 p.m.; $20. At **The Courtyard Theater**, 39 Grove Street (869-3530).

BREAKING LEGS—Philip Bosco and Vincent Gardenia star in Tom Dulack's funny, blissfully sitcom comedy about what happens when some Mafia 'godfathers' want to invest in a Broadway show; directed by John Tillinger. Funny lines pop up all over, and the fireworks begin when the two worlds of the mob and the theater collide. Also featured in the cast are Nicholas Surovy, Larry Storch, Sue Giosa, and Victor Argo. Tuesday through Saturday at 8 p.m., Sunday at 7 p.m., Saturday and Sunday at 3 p.m.; $32.50 to $35. At the **Promenade Theater**, Broadway at Seventy-Sixth Street (580-1313).

DAMON RUNYON'S TALES OF BROADWAY—An entertainment, conceived and performed by John Martello, who narrates and nterprets a series of Runyon's famous stories and characters, including Dave the Dude, Little Pinks, Baseball Hattie, the Lemon Drop Kid, and more of the colorful 'guys and dolls' who inhabited Runyon world of the 30s and 40s. Wednesday through Friday at 8 p.m., Saturday at 5:30 p.m. and 8:30 p.m., and Sunday at 7 p.m.; $20. At the **Double Image Theater**, 15 Vandam Street (564-8038).

THE FANTASTICKS—The longest running show on or off Broadway; a gracious musical fable that has spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. Featured in the present cast are Marilyn Whitehead, Matthew Bennett, William Tost, George Riddle, Bryan Hull, Earl Aaron Levine, Christopher Scott, plus narrator Scott Willis. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m., Sunday at 3 p.m. and 7:30 p.m.; $28 to $32. Opened: 5/3/60. At the **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FORBIDDEN BROADWAY 1991-1/2—Creator/lyricist/director/impresario Gerard Alessandrini's satirical revue is up to pep, snuff, and lots of mischief. All the new stuff's here plus favorites back by popular demand, and spoofs on the current season's flops. Featured in the quite brilliant cast are Suzanne Blakeslee, Mary Denise Bentley, Jeff Lyons, Herndon Lackey, and the indefatigable Brad Ellis on piano. Opened: 9/15/88, and still going strong, ever-changing. Tuesday through Friday at 8:30 p.m.; Saturday at 7 p.m. and 10 p.m.; Wednesday at 2:30 p.m.; and Sunday at 3:30 p.m.; $32.50 to $35. At **Theater East,** 211 East Sixtieth Street (838-9090). ● ●

FOREVER PLAID—A musical comedy, "a many-splendored thing", written and directed by Stuart Ross, tells about a semi-professional harmony group tour that was cut short by a fatal car accident on the night of their first gig in 1964; and now the "teen angels" are allowed one night at liberty on earth to do the show they never got to do in life. Featured in the cast are John Caracciola, Matt McClanahan, Drew Geraci, and Steve Gunderson. Tuesday through Thursday at 8 p.m., Friday and Saturday at 7:30 p.m. and 10:30 p.m., Sunday at 3 p.m. and 7:30 p.m.; $30 to $35. Opened: 5/20/90. At **Steve McGraw's Place**, 158 West Seventy-second Street (595-7400). ●

GEORGY—Based on the novel by Margaret Forster and the film *Georgy Girl*, this revival has music by George Fischoff, lyrics by Carole Bayer-Sager, and a book b Tom Mankiewicz; it is directed by Morgan LaVe and tells of Georgy (Meghan Duffy) whose life complicated by her swinging female roommate, a r lationship with her friend's boyfriend, and the leche ous advances of her father's wealthy employer. Fe tured in the cast are Molly Elle Scott, Micha Oberlander, Joel Goodness, Jonathan Lutz, Bill Shee ler, Fredi Walker, and Tracy Darin Schellie Archbo is the choreographer. Tuesday through Friday at $10; through 8/9. A Citystock production at th **Wings Theater**, 154 Christopher Street (627-2961).

THE GOOD TIMES ARE KILLING ME—Linda Barry's pla with music, about the coming of age of two girls, on white and one black, as they explore the mysteries c adolescence, music, divided families, and racism; di rected by Mark Brokaw. Featured in the cast are An gela Goethals, Peter Appel, Kim Staunton, Ray D Mattis, Ruth Williamson, Wendell Pierce, Kathlee Dennehy, Jennie Moreau, Ellia English, Chandr Wilson, Brandon Mayo, Holly Felton, John Lathan and Lauren Gaffney. Tuesday through Saturday at 8 Saturday at 2, Sunday at 3; $30 to $35. At the **Minett Lane Theater**, 18 Minetta Lane (420-8000).

GUILT WITHOUT SEX—A "neurotic" musical starrin Marilyn Sokol plays Wednesday and Saturday mati nees at 2 p.m. (all tickets $20), at the **Red Blazer Too Theater**, at 349 West Forty-sixth Street; And ever Sunday at 7 p.m., and Monday at 8 p.m., (all ticket $20), performances are given at the **John Houseman Theater**, 450 West Forty-second Street (564-8038).

HEARTBREAK HOUSE—A revival of George Bernar Shaw's comedy/drama about love, liars, and the sorrows of a broken heart; directed by Peter Ruffet. Featured in the cast are Rayna Baker, Robert Sutherland, and Sheila Gerber. Thursday, Friday, and Saturday at 8 p.m., Sunday at 3 p.m.; $10; through 8/25. At the **Westside Repertory Company Theater**, 252 West Eighty-First Street (874-7290).

HOME AND AWAY—Written and performed by Kevin Kling and directed by David Esbjornson, play presents an evening of comic storytelling as Kling recreates his childhood in Minnesota and spins tales of his world travels. Monday through Saturday at 8 p.m., Saturday at 2 p.m.; $20 to $28; through 8/10. At the **Second Stage Theater**, 2162 Broadway at Seventy-sixth Street (873-6103).

THE JERSEY GIRLS—Larry Manogue's play tries to counter the negative image he seems to think his home state appears to suffer in theater and film. Suzanne Scott stars as a California girl so man-crazy she makes the Jersey girls look like shut-ins. Featured in the cast are William White, Kipling Berger, and Kimberly Auslander; directed by Ken Lang. From 8/22 to 29, $15; from 8/30 on, $17.50 to $20. Tuesday through Saturday at 8 p.m., Sunday at 3 p.m. and 7 p.m. At the **Actors Playhouse**, 100 Seventh Avenue South (691-6226).

LIPS TOGETHER, TEETH APART—Terrence McNally's play tells of two married couples sharing a Fire Island beach house over a long Fourth of July weekend; directed by John Tillinger. Featured in the cast are Roxanne Hart, Anthony Heald, Nathan Lane, and Deborah Rush. Monday throughSaturday at 8 p.m., Wednesday at 3 p.m., and Saturday at 2 p.m.; tickets are $35. A Manhattan Theater Club production at the **City Center's Stage I,** downstairs at 131 West Fifty-fifth Street (581-7907).

LUSTING AFTER PIPINO'S WIFE—Sam Henry Kass's comedy in which four working-class singles find that the only thing worse than being alone is being involved; directed by Casey Childs. Featured in the cast are Alexandra Gersten, Joseph Siravo, Wayne Maugans, and Debra Riessen. Monday through Friday at 8 p.m., Saturday at 6 p.m. and 9:30 p.m.; $24. At the **Forty-fifth Street Theater,** 354 West Forty-Fifth Street (564-8038).

MAMBO MOUTH—Written and performed by John Leguizamo, play features seven comic character sketches; directed by Peter Askin. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m., Sunday at 5 p.m.; $25; through 8/25. At the **Orpheum Theater,** 126 Second Avenue (477-2477).

THE MATCHMAKER—Dorothy Loudon has the title role in this revival of Thornton Wilder's farce (remember *"Hello, Dolly"*?), set in Little Old New York in the 1880s. Joseph Bova is the object of her match-making; directed by Lonny Price. Tuesday through Saturday at 8 p.m., Wednesday, Saturday and Sunday at 2 p.m.; through 9/8; $25 to $35. At the **Roundabout Theater**, 100 East Seventeenth Street (420-1883).

MIDSUMMER NIGHT'S DREAM—*Free Shakespeare in the Park* continues, through 8/11, with the second of its three productions, Shakespeare's most erotic comedy, performed by the Teatro do Ornitorrinco of Brazil in a world premiere. The work is set here in the Amazon rain forest, and is translated, adapted, and directed by Caca Rosset (also featured in the role of Nick Bottom), performed in Portuguese (an English synopsis is available). Val Folly is the choreographer, and the circus coach is Jose Wilson Leite. Scenery and costumes by Jose De Anchieta Costa. Tuesday through Sunday at 8 p.m. FREE! Tickets are distributed, one per person, at 6:15 p.m. on each day of the performance at the **Delacorte Theater** in Central Park. Enter Central Park West at Eighty-first Street, or from the East Side of the park at Seventy-ninth Street and Fifth Avenue (861-7277).

MY SON THE DOCTOR—Marc J. Bielski's contemporary family comedy, directed by Jeffrey B. Marx, dramatizes the repercussions when a man suddenly changes his life's ambition, disrupts the worlds of his parents, aunt, cousin, and girlfriend. Featured in the cast are Dan Gershwin, Sheila Shawney, Joyce R. Korbin, Bunny Levire, and Matthew Boston. Tuesday through Saturday at 8 p.m.; $12. A Quaigh Theater production at the **Irish Arts Center**, 553 West Fifty-first Street (247-6078).

NUNSENSE—Dan Goggin's entertaining musical adventure comedy drama, now in its sixth year, of five sensible and motivated nuns who mount a talent show to raise money for what they alone consider to be a good and noble cause. Featured in the present lively cast as the good-hearted, altruistic, and talented nuns are Alvaleta Guess, Christine Anderson, Sarah Knapp, Liz McCartney, and Alecia Miller. Tuesday, Wednesday, andThursday at 8 p.m., $30; Friday and Saturday at 8 p.m., $35; Saturday at 2 p.m., Sunday at 3 p.m., $32.50. Opened: 12/12/85. At the **Douglas Fairbanks Theater** on Theater Row, 432 West Forty-second Street (239-4321). ● ●

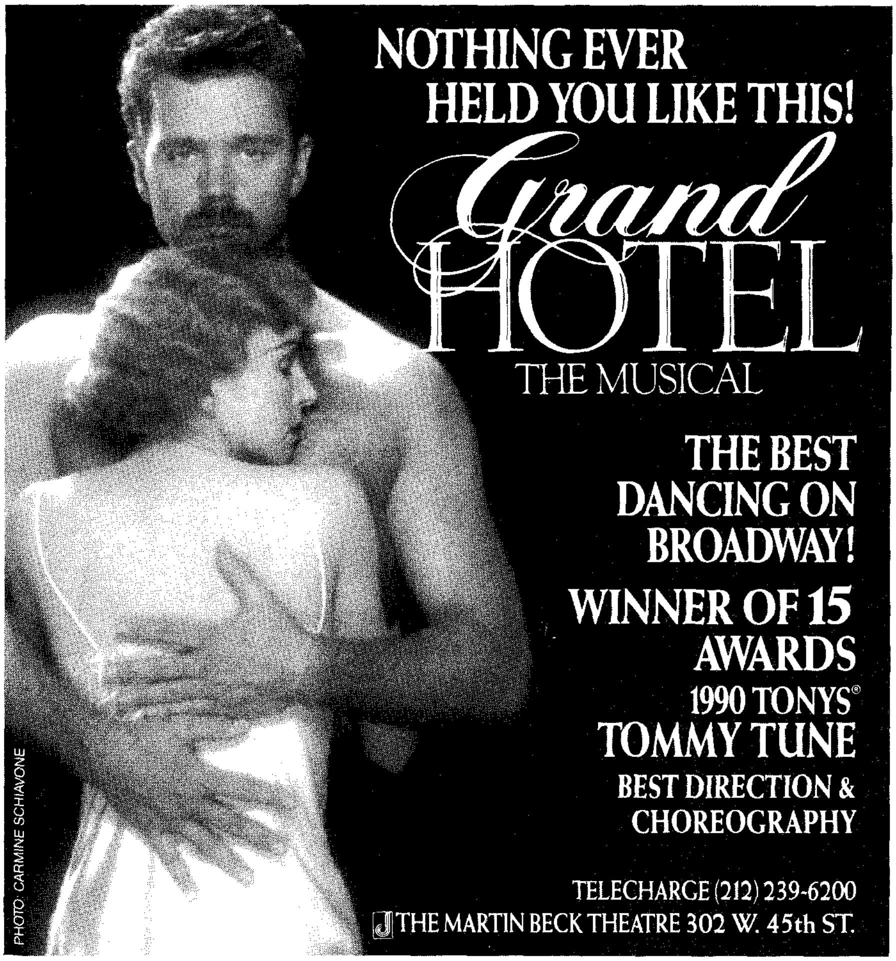
OUR YOUNG BLACK MEN ARE DYING AND NOBODY SEEMS TO CARE—James Chapman's play is a compassionate look at some of those men whose lives and (untimely) deaths are reflected in the familiar statistics of drug abuse, crime, police brutality, alcoholism, poverty, and AIDS. Thursday through Saturday at 8 p.m., Sunday at 3 p.m.; through 8/31; $20. At the **Castillo Cultural Center**, 500 Greenwich Street (941-5800).

PAGEANT—A musical beauty contest, a deft parody and the rowdiest but possibly the sweetest farce in New York today, and consistently droll. Here five judges are selected from the audience to vote for Miss Glamouresse; conceived, directed, and choreographed by Robert Longbottom; book and lyrics by Bill Russell and Frank Kelly, music by Albert Evans. Go! Tuesday through Friday at 8:30 p.m., Saturday at 7:30 p.m. and 10:30 p.m., Sunday at 3:30 p.m. and 7:30 p.m.; $32.50 to $35; dinner available. At the **Blue Angel**, 323 West Forty-fourth Street (262-3333).

PENN & TELLER ROT IN HELL—Not really: They return after an international tour with additions to the items featured in their Broadway success. Model Carol Perkins makes the move with them, as will "Casey at the Bat", the duck and the anvil. Tuesday through Friday at 8 p.m., Wednesday at 2 p.m., Saturday at 3, 7, and 10 p.m.; $35. At the **John Houseman Theater**, 450 West Forty-second Street (564-8038).

PERFECT CRIME—Warren Manzi's long-running thriller; about a wealthy female psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." Directed by Jeffrey Hyatt. Featured in the cast are Catherine Russell, James Farrell, Brian Dowd, Marcus Powell, andDean Gardner. Opened: 4/5/87. Monday, and Thursday through Saturday at 8 p.m., Sunday at 3 and 7 p.m., Wednesday and Saturday at 2 p.m.; $30. At the **Theater Four**, 424 West Fifty-fifth Street (695-3401). ● ●

PROM QUEENS UNCHAINED—A musical comedy about a senior high prom queen competition at a public school in 1959. The book is by Stephen Witkin, the musical score, with a wide range of fifties sound, is by Keith Herrmann, and the lyrics are by Larry Goodsight. Featured in the cast are Natasha Baron, Sandra Purpuro, Don Crosby, Connie Ogden, Dana Ertischek, Susan Levine, Mark Stephens, David Brummel, Ilene Bergelson, Ron Kurowski, Mark Traxler,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and James Heatherly. Tuesday through Friday at 8 p.m., Saturday and Sunday at 2:30 p.m. and 7 p.m.; $33 (includes a bag lunch). At the **Village Gate** (downstairs), 160 Bleecker Street (475-5120).

RED SCARE ON SUNSET—Charles Busch's play focuses on the 1950s Hollywood movie actress Mary Dale (played to the hilt by Charles Busch) who finds out, to her horror and dismay, that she is married to a communist (Eeek!); directed by Kenneth Elliot. Featured in the cast are Ralph Buckley, Roy Cockrum, Andy Halliday, Julie Halston, Judith Hansen, Mark Hamilton, and Arnie Kolodner. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7:30 p.m.; $30 to $32.50; through 9/15. At the **Lucille Lortel Theater**, 121 Christopher Street (924-8782).

A RENDEZVOUS WITH GOD—Avi Hoffman stars, sings, and narrates the action in this play with music by Miriam Hoffman, based on the life and works of prominent Israeli poet Itsik Manger, from his birth in Rumania, through his boyhood, his disastrous love affairs, his travels, and the maturing of his talents in later life; directed by Sue Lawless. Tuesday through Saturday at 8 p.m., Sunday at 2 p.m. and 5 p.m.; $20; from 8/6. At the **Judith Anderson Theater**, 422 West Forty-second Street (564-8038).

REPERTORIO ESPANOL—Events at present scheduled for the summer: Jacobo Langner's *Esperando La Carroz*; directed by Braulio Villar ($15); Dolores Prida's *Botanica*, directed by Manuel Martin ($15); Roberto Cossa's *La Nonna*; directed by Braulio Villar ($15); Gloria Gonzalez's *Cafe Con Leche*, directed by Rene Buch ($15). **Dance:** Pilar Rioja Performances: 8/12 through 31 ($20). (For schedule of dates and times information, please phone theater.) At the **Gramercy Arts,** 138 East Twenty-seventh Street (889-2850).

ROMEO AND JULIET—Shakespeare's tale of young passion dashed by family rivalry and fateful tragedy; directed by Alberta Huseman, with a thirty-five-member cast. Juliet is played by Bonni Byrne and Romeo is Stefane Farella. Thursday through Saturday at 8 p.m., Sunday at 3 p.m.; 8/8 through 11; $15. A Blooming Grove Theater Ensemble production at the **Intar Theater**, 420 West Forty-second Street (279-4200).

SHORT SHOTS—First, *Out of Focus*; second, *Norman*; third, *Room 2303*; fourth,, *Poopsie*, and lastly, *Joinin' of the Colors*, original musical theater pieces, directed by Bill Blechingberg, written collectively by David Tenney, Benita Green, Reena Heenan, Frank Jump, Lynn Portas, and Dan Clancy. Featured in the casts are Lisa Asher, James Saxonmeyer, Anne Healy, Lawrence Faljean, Frank Jump, Christopher Brown, Larry Klein, Milo Heenan, Alfred Lakeman, and Lorraine Serabian. Thursday through Monday at 7 p.m.; $18.50. At the **Improvisation Theater**, 358 West Forty-fourth Street. (765-8268).

SONG OF SINGAPORE—A bubbly brimming musical (and a great deal of fun) trying to answer the question: 'What do you do when a mysterious Asian slumps over dead at your bar with a handful of jewel-stuffed fish, and you just gotta sing and dance'? Directed by A. J. Antoon with an eye for zany detail; created by Erik Frandsen, Michael Garin, Robert Hipkens, Paula Lockheart, and Allan Katz. Tuesday through Friday at 8 p.m., Saturday at 5 p.m. and 9 p.m., Sunday at 3 p.m. and 7 p.m.; $25 to $37.50. At the **Song of Singapore Theater,** 17 Irving Place (228-0844).

SPARKY'S LAST DANCE—Described by its author Richard Lay as "a black comedy about white trash", play has a Death Row setting; directed by John Wall. Featured in the cast areDennis Dooley, Bonnie Haagebuch, and Helen Abrams. Tuesday through Saturday at 8 p.m., Sunday at 3 p.m.; $15 to $18; from 9/3. At the **Forty-fifth Street Theater,** 354 West Forty-fifth Street (582-7862).

THE SUMMER THEY STOPPED MAKING 'LUDES—*(How Taking Peyote Turned Me Into a Coyote)*: Steven Tanenbaum's comedy, directed by Scott Schneider, melds the disaffected drug culture of suburban teens with the sacred knowledge of the Native American "brujo" or sorcerer. Friday and Saturday at 8 p.m.; $10 (has been extended). At the **Dick Shea's Studios,** 100 East Sixteenth Street (243-6542).

THE TIME MACHINE—H. G. Wells's classic novel, widely regarded as the prototype of all great science fiction stories, in which an English inventor travels a thousand years and finds a world of total strangeness; adapted for the stage and directed by Harv Dean; featuring Jim Mineo as the intrepid Time Traveler. Wednesday through Saturday at 8 p.m., Sunday at 3 p.m.; $12; through 9/22. Upstairs at the **Second Studio for Actors Theater,** 163 West Twenty-third Street, on the fourth floor (463-7050).

OFF OFF BROADWAY

DEAD HOUSE AT THE END OF THE STREET—Tod Alcott's play revolves about the dynamics, tensions, and violence of domestic relations. It examines a boy's relationship with his father, and ten years later, with his wife, both catastrophic. Featured in the cast are Todd Alcott, Jack Garrett, and Sue Scarlett; directed by Matt Mitler. Wednesday through Sunday at 8; $12; 8/14 through 25. An Alarm Dog Repertory production at the **Home for Contemporary Theater and Art**, 44 Walker Street (431-7434).

DOUBLE BILL—The first play is Gil Kofman's *One Of Us* (featuring in its cast Roger Bechtel, Alexandria Sage, and Joseph Fuqua) which relives a love triangle among three old friends. The second play, *Voices of Women and Other Girls*, by Charlotte Meehan (and its cast fetures Nada Salieb, Suzanne Basse, Leslie Brockett, Holly Kennedy, and Heike Hanold) is termed "a choreopoem" that assembles its story of betrayal and strength with pertinent fragments. 8/15, 16, 17, 22, 23, and 24; 28, 29, 30, and 31, at 8 p.m., 8/18, 25, 9/1 at 3 p.m.; $10. At the **Synchronicity Space Theater,** 55 Mercer Street (925-8645).

DREAMS ARE FUNNY—Seven short plays, all written and directed by Nancy Oliver, exploring the psychic terrain of our seemingly lost society at a crossroads, not knowing which way to turn. Wednesday through Sunday at 8 p.m.; through 8/11; $12. An Alarm Dog Repertory production presented at the **Home for Contemporary Theater and Art Theater**, 44 Walker Street (431-7434).

FROZEN STYPH—At Ronald Jay Cohen's comedy, audiences are invited to attend a dinner party in honor of the late frozen food king. Evening includes dinner. Wednesday through Sunday at 8; $65. A Participatory Theater production at **Il Sole**, 40 West Fifty-sixth Street (696-8585).

FOU LEI AND FOU T'SONG—Suppressed by Chinese government interference in Hong Kong, this drama by Weimin Hu receives its world premiere here, performed in English by the Four Sea Players, translated and directed by Sherwood Xuehua Hu, the playwright's son. It's a true story about a classical pianist of international acclaim who defected from mainland China, and the impact of his flight upon his parents. Thursday, Friday, and Saturday at 7:30 p.m. (8/15, 16, 17, 22, and 24) and Saturday at 2 p.m. Tickets are $8 at door and $6 in advance. At the **Schaeberle Studio Theater** on the tenth floor of Pace University, 41 Park Row (533-7950).

THE HAIRY APE—A revival of Eugene O'Neill's landmark play about "the Individual murdered by Society"; directed by S. Armus. Featured in the cast are S. Armus, James Stevenson, and Patrick G. Callaghan. Thursday through Saturday at 8 p.m., Sunday at 3 p.m.; August 1 through 18; all tickets are $10. At the **Theater Twenty-Two ,** 54 West Twenty-second Street (243-2805).

HAMLET—Shakespeare's work, starring Keith Burns in the title role, Will Buchanan as Claudius, Doris Reardon as Gertrude, and Nancy Huddleston as Ophelia; directed by James Jennings. Wednesday through Saturday at 8 p.m.; all tickets are $10; through August 10. At the **AmericanTheater of Actors Outdoor Garden Theater**, 314 West 54th Street (581-3044).

THE IMPORTANCE OF BEING ERNEST—A revival of Oscar Wilde's classic comedy about mistaken identity and romance as well as a social commentary on the hypocrisy of Wilde's turn-of-the-century England; directed by Lee Gundersheimer. Thursday through Sunday at 8 p.m., Saturday at 3 p.m.; $10; 8/5 through 9/1. At the **Avalon Repertory Theater,** 2744 Broadway at 105th Street (316-2668).

INVASION OF THE OOOOGS—Eric Swirsky's science fiction romp, directed by Filomena Riviello, about creatures from another planet; with original music by the rock band, Idle Chatter. Every Monday and Tuesday at 8; $5. At the **Courtyard Playhouse,** 39 Grove Street (841-0259).

LINE—Israel Horovitz's long-running play about five people who want to be first in line, directed by Doug Lieth; the choreography is by Leava Hall; Wednesday, Saturday, and Sunday at 9:30; $10. In repertory with *I—Land*, a play which is excerpted from Sonia Picer's novel telling about the ups and downs of daily life in Manhattan; directed by Laura Josepher, Thursday and Friday at 9:30 p.m.; $10. At the **Thirteenth Street Theater**, Fifty West Thirteenth Street (675-6677).● ●

MOLIERE—This one-man play, written and performed by Richard Morse, is an imaginary exploration of the life of the French playwright/actor who raised comedy to equal rank with that of tragedy. Wednesday through Saturday at 8 p.m.; through 8/10; $10. A Theater of the Artists League production at the **Pearl Theater**, 125 West Twenty-second Street (989-3565).

A NEAPOLITAN CHRISTMAS—Eduardo De Filippo's comedy about a zany Italian famiy in Naples who squabble incessantly, even on Christmas Eve. 8/15, 16, 17, and18; 22, 23, 24, and 25, at 8 p.m.; 8/17, 18, 24, 25, at 2 p.m.; $8. A Roundabout Ensemble Company production at the **Susan Block Theater**, 307 West Twenty-sixth Street (420-1260).

PASSIONS AND PASTIMES—Five one-act plays: Scott Laughead's aerobic comedy, *Health Club*; Robert Cutrofello's drama, *Across Arkansas*; Matthew Calhoun's *Career Counseling* (a humorous look at people in the wrong jobs); Alan Eisenberg's *A Day in Queens* (about the realities of romance); and Luigia Miller's *The Little Saint Who Wouldn't* (a comedy about the nature of miracles). Wednesday through Saturday, 9/4 to 15 at 8 p.m., Saturday and Sunday at 3 p.m.; all tickets are $10. A Riverside Theater Workshop production at the **Intar Theater**, 420 West Forty-second Street in Theater Row (932-3671).

RHINOCEROS—A revival of Eugene Ionesco's 1960 play, featuring Gregg Rochman as an awkward little man who drinks too much. It starts with a peaceful day, in a peaceful town, with a rhinoceros suddenly charging down the street. Then more come, and this illustrates the absurdity of the human condition; and that's what they say. The director is Anne de Mare. Wednesday through Saturday at 8; through 8/17; $10. An Independent Theater Company production at the **House of Candles Theater**, 99 Stanton Street (353-3088).

THREE SISTERS—A revival of Anton Chekhov's drama of everyday life and reality's disintegrating effect on human dreams; translated by Jean-Claude van Itallie, and directed by Peter Sylvester. Featured in the cast are Marie Trusits, Michael Collins, Tony Cormier, Jeff Spolan, Anne Maire Cummings, Joseph Scott, Joey Golden, Laurie Muir, David Hanley, Ginette Molina, Samme Johnson, Adam Michenner, Troy Ruptash, and Edward Suter. Thursday through Saturday at 8 p.m., Sunday at 3 p.m. (additional one 8/7 at 8 p.m.); $10; through 8/11. At the **Synchronicity Space**, 55 Mercer Street (925-8645).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street**; then a reception at **147 Waverly Place**, with Italian buffet, champagne, and wedding cake. Rick Pasqualone and Sharon Angela are the happy couple. Tuesday through Saturday at 7, Sunday at 2; phone for prices (279-4200).

TRIAL BY FIRE—Ken Dashow's play about a law student who finds himself locked in a house with two weird ghosts; directed by Dashow. Wednesday through Saturday at 8, 8/7-31; $10. At the **Producers Club Theater**, 353 West Forty-fourth Street (246-9069).

TWO ONE-ACT PLAYS—Revivals of George Bernard Shaw's *O'Flaherty, V.C.*, and Agatha Christie's *Accident*, the first is a typical Shavian satirical comedy; the second is a typical Christie story with a twist at the end; both are directed by Fred Fondren. Featured in the casts are Stephen Broker, Missy Hart, Walter Walker, and Ray Kasper. Thursday through Saturday at 8; $10; through 8/10. At the **Prometheus Theater**, 239 East Fifth Street (477-8689).

WISE GUISE—Original music, dance, and vignettes that take a look at homelessness, art, AIDS, the Gulf crisis, ecology, racial tension, and day-to-day survival. The Wise Guise are Daniel Wilkes Kelley, Craig Meade, T. Scott Lilly, and Juan Villegas. Thursday through Saturday, 8/22 through 24 at 10:30 p.m.; $8. At the **Home for Contemporary Theater and Art,** 44 Walker Street (431-7434).

NEW YORK TICKET SERVICE
For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you of their availability.

ART
EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

During the summer, galleries are generally open Mon.–Fri. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

JAN CHRISTENSEN—Abstract paintings from the late 1960s to the present; through 8/16. Salander-O'Reilly, 20 E. 79th St. (879-6606). See Solos, 57th Street Area.

57th Street Area

JAN CHRISTENSEN—Abstract paintings from the late 1960s to the present; through 8/30. Drake, 50 W. 57th St. (582-5930). See Solos, Madison Avenue and Vicinity.

BLANCHE LAZZELL—Modernist paintings, watercolors, and woodblock prints; through 9/29. Archives of American Art, 1285 Ave. of the Americas (399-5015), Mon.–Fri. 9:30–4:45.

SoHo and TriBeCa

PETER NADIN—"Poetry Room"—a one-year installation that changes monthly; through 8/31. American Fine Arts Co., 40 Wooster St. (941-0401).

DANIEL RIBERZANI—Vividly-colored paintings and lithographs that depict familiar objects; through 8/8. Ergane, 469 W. Broadway (228-9600).

CARI ROSMARIN—Surrealist landscape paintings; through 8/31. Kelly, 591 Broadway (226-1660), by appointment only.

BARBARA SCHWINN-JORDAN—Romantic illustrations from the 1930s through the 1950s that appeared in *Ladies Home Journal*, *The Saturday Evening Post*, *Collier's*, and other magazines; through 8/10. Illustration House, 96 Spring St. (966-9444).

Other

LISA DAWN GOLD/PATRICIA CANELAKE—Toy-like machines that draw/An installation of twenty-four paintings that are influenced by four family histories and cross a time period from the turn of the century to the present. Through 8/10. Elston Fine Arts, 214 E. 9th St. (254-0391).

GROUP SHOWS

Madison Avenue and Vicinity

CADE—1045 Madison Ave. (734-3670). Works by Pinceman, Rotterdam, Stankiewicz, Tobey, Wallach; through 8/15.

MARBELLA—28 E. 72nd St. (288-7809). 19th and 20th-century paintings by Bierstadt, Chase, Clark, Inness, Rothbort, others; through 9/21.

SHEPHERD—21 E. 84th St. (861-4050). 19th and 20th-century paintings and sculpture, by Gargallo, Rauch, Tassaert, Wittmer, others; through 9/14.

SPANIERMAN—50 E. 78th St. (879-7085). "The American Still Life: From the Antebellum Era to the Roaring Twenties, 1850–1930," with works by Brown, Curran, Francis, Platt, Twachtman, others; through 9/27.

WERNER—21 E. 67th St. (988-1623). Drawings by Baselitz, Kirkeby, Lupertz, Penck, Van Vliet; through 8/9.

57th Street Area

DEL RE—41 E. 57th St. (688-1843). Works by Appel, Arman, Baj, Cottingham, Marcarelli, Pomodoro, Tooker, others; through 8/31.

EMMERICH—41 E. 57th St. (752-0124). "Table Sculpture," by Alechinsky, Benton, Calder, Chadwick, Ginnever, Pepper, Wolfe, others; through 8/16.

FISCHBACH—24 W. 57th St. (759-2345). "House of Fischbach II: Be Cool and Chill and Stay Right Here," with paintings, watercolors, and drawings by Behnke, Blaine, Button, E. De Kooning, Dodd, Freilicher, Nick, Wilson, others; through 8/30.

GOODMAN—24 W. 57th St. (977-7160). Works by Anselmo, Boltanski, Cragg, Graham, Lewitt, Oldenberg, Munoz, Penone; through 8/30.

I.B.M. GALLERY OF SCIENCE AND ART—590 Madison Ave. (745-3500), Tue.–Sat. 11–6. Free. "Corot to Monet: The Rise of Landscape Painting in France"; through 9/28.

JOSEPH—745 Fifth Ave. (751-5500). Furniture by Booner, Carpenter, Castle, Dunnigan, Hurwitz, Paley, Wahl, others; through 9/21.

MCCOY—41 E. 57th St. (319-1996). Works by gallery artists; through 8/30.

PACE—32 E. 57th St. (421-3292). Works by Judd, Mangold, Ryman, Serra; through 9/6.

TILTON—24 W. 57th St. (247-7480). "When Objects Dream and Talk in Their Sleep," with installations by Apfelbaum, Conner, Cranston, Evans, Hayes, Kilimnik, Messager, Moffett, Schorr, Smith; through 8/16.

SoHo and TriBeCa

AUCHINCLOSS—558 Broadway (966-7753). Drawings by Haynes, Muehlemann, Ortins, Usle, Witek; through 8/16.

AUSTRALIA—98 Greene St. (274-9835). Paintings on bark, canvas, and wood by Aboriginal artists from Australia's tropical north and central desert regions; through 8/24.

BEITZEL—102 Prince St. (219-2863). Invitational show with works by Dudding, Fink, Godfrey, Heeks, Hristoff, Kapp, Lootz, Macdonald, Messer, Moriarty, Neher, Young; through 8/30.

BUSTAMANTE—560 Broadway (226-2108). Works by gallery and invited artists, including Dennis, Lewandowksy, Mostel, Ruttenberg, others; through 8/10.

CASTELLI—420 W. Broadway (431-5160). Works by Artschwager, Flavin, Johns, Kelly, Lichtenstein, Oldenberg, Rauschenberg; through 8/9.

CROWN POINT PRESS—568 Broadway (226-5476). Prints by Brice, Clemente, Katz, LeWitt, Steir; through 8/23.

DAVIDSON—415 W. Broadway (925-5300). Invitational show with works by Caporael, Deihl, Elliott, Moore, Otero, Rickert, Rosas, Wellington; through 8/31.

HELLER—71 Greene St. (966-5948). Works in glass by four Czech artists; through 8/17.

HENRY STREET SETTLEMENT—466 Grand St. (598-0400). Works by faculty, staff, and artists-in-residence; through 8/9.

HOFFMAN—429 W. Broadway (966-6676). Black and white drawings, paintings, prints, and sculptures, by Averbuch, Brady, Buchwald, Ferrer, Gonzalez, Harris, Plagens, Richards, Sullivan, others; through 9/3.

KATZEN—475 Broome St. (966-4469). Works by gallery artists; through 8/28.

LEDISFLAM—584 Broadway (925-2806). Works by Acheson, Engels, Ghen, Harrison, Lutes, Masters, Sillman, others; through 8/30.

MARCUS—578 Broadway (226-3200). Works by gallery artists; through 8/30.

PACE—142 Greene St. (421-3292). Works by Baselitz, Close, Dine, Flanagan, Morley, Oldenburg, Samaras, Schnabel; through 9/14.

PARRASCH—584 Broadway (925-7090). A juried exhibition of contemporary art furniture; through 8/30.

PERLOW—560 Broadway (941-122). Works by gallery and invited artists; through 8/31.

P.P.O.W.—532 Broadway (941-8642). Works by Attie, Martin, Smith, Watts, Weems, Woodruff, Wojnarowicz; through 8/16.

PROTETCH—560 Broadway (966-5454). "Green," with works by Armajani, Burle-Marx, Graves, Solomon, Sonfist, Wines, Zimmerman, others; through 9/29.

ROSEN—130 Prince St. (941-0203). Works by Feher, Fonseca, Hayes, Mitchell; through 8/14.

303—89 Greene St. (966-5605). "True to Life," with works by Acconci, Dion, Gober, Meyer, Oates, Ruff, Tiravanija, Warhol; through 8/9.

WEBER—142 Greene St. (966-6115). Works by Allen, Antonaci, Aycock, Buren, Burgin, Fulton, Kasten, Kendrick, Lewitt, Murphy, Ryman, Tjampitjinpa; through 8/30.

Other

CITY GALLERY—2 Columbus Circle (974-1150). "Deco-Deco: New York Theatres of the Thirties," with drawings and photographs of New York theaters built during the 1920s and 1930s; through 9/13.

JAMAICA ARTS CENTER—161-04 Jamaica Ave., Jamaica, N.Y. (718-658-7400). Site-specific installations by Green, Hassinger, Henry; through 9/7.

PAINEWEBBER—1285 Ave. of the Americas (713-2162), Mon.–Fri. 6–8. "Taking Shape: Art from The Studio in a School"; through 9/6.

PROSPECT PARK—Brooklyn (718-287-3559), near the Boathouse. "Step Four: The Sculpture Walk in Prospect Park," with sculpture by Granet, Herman, Rabonowitz, Ressler, Watkins, Wilson; through 10/27.

SNUG HARBOR—1000 Richmond Terrace, Staten Island, N.Y. (718-448-2500). Through 10/27: "1991 Snug Harbor Sculpture Festival." Through 9/2: "New Ends: An Exhibition of Fiber Art."

THE GALLERY—30 Bond St. (505-9668). Works by artists who use "nature" as subject matter, including Batcheller, Davey, Gellis, Nash, Sigmund; through 8/17.

THE WORLD FINANCIAL CENTER—Courtyard Gallery (416-5300). "Battery Park City Imagined," a retrospective of urban designs for Battery Park City, and an exhibit of critiques, plans, and projects by students and faculty of Columbia University's Graduate School of Architecture, Planning, and Preservation and Pratt's School of Architecture; through 9/20.

PHOTOGRAPHY

ALICE AUSTEN HOUSE—2 Hylan Blvd., Staten Island (718-816-4506), Thu.–Sun. 12–5. $2 contribution. "The Larky Life"—photographs taken by Austen from her front lawn in the late 19th and early 20th centuries that document Victorian social life; through 12/30.

BAUM—588 Broadway (219-9854). Works by Ahrendt, Burson, Charlesworth, Divola, Fellman, Nagatani, Roberts, others; through 8/30.

HOUK FRIEDMAN—1094 Madison Ave. (628-5300). Vintage and contemporary prints, by Abbott, Bourke-White, Evans, Lange, Norman, Outerbridge, Weston, others; through 9/10.

WAYNE GEIST/ORAH MOORE—Photographs of urban landscapes/Photographs that depict the lifestyles of American ranchers. Through 8/29. Step, 66 Crosby St. (226-6516).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12–8 (5–8 free of charge), Wed.–Fri. 12–5, Sat.–Sun. 11–6. $3; students $1.50; seniors $1. Through 9/8: "Vanishing Spain: Photographs by Cristina Garcia Rodero, Cristobal Hara, Fernando Herraez, Koldo Chamorro, Ramon Zabalza." Through 9/8: "Video Portrait Gallery: A Video Installation by Joan Logue."

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. and Wed. 11–6, Thu. 11–8, Fri.–Sun. 11–6. $3; students $1.50; seniors $1. Through 9/1: "Evolutions: The Photographs of John Sexton." Through 9/1: "Photographs by Sebastiao Salgado: Kuwait Epilogue." Through 9/1: "A Video Presentation: The Gulf War."

RICE—325 W. 11th St. (366-6660). "Summertime," with photographs by Brown, Costa, Goldman, Pizzarello, Serbin, Tarsches, others; through 9/2.

SEAGRAM—375 Park Ave. (572-7379), Mon.–Thu. 9–5, Fri. 9–1. "The City Life of Flora and Fauna," with works by Fink, Klein, Kertesz, Stieglitz, Strand, Winogrand; through 9/6.

NINA HOWELL STARR/MICHAEL VON GRAFFENRIED—Photographs of Georgia O'Keeffe, Lotte Jacobi, and other well-known women/Photographs that explore the controversial Switzerland of the 1980s. Through 8/23. Witkin, 415 W. Broadway (925-5510).

PERFORMANCE

BROOKLYN BRIDGE ANCHORAGE—Cadman Plaza West and Old Front St., Brooklyn (619-1955). "Franklin Furnace's Asylum at the Anchorage." 8/8 and 8/9 at 8: Linda Carmella Sibio in "W. VA. Schizophrenic Blues." $10. 8/10 and 8/15 at 8: Bob Flanagan's "Sick," with Sherry Rose and Tom Dennison. $10.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $4.50, seniors students $2, children under 12 free. 8/15–10/27: "Frank Lloyd Wright: Preserving an Arcitectural Heritage."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.–Thu. 10 a.m.–5:45; Fri. and Sat. 10 a.m.–8:45. Suggested contribution $5; children $2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 9/22: "Hidden Beauty: Our Vanishing Native Fishes." Through 11/3: "The Way to Independence: Memories of a Hidatsa Indian Family."

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria, N.Y. (718-784-4520). Tue.–Fri. 12–4, Sat. and Sun. 12–6. $5; seniors $4; children and students $2.50. Through 9/15: "Shigeko Kubota: Video Sculpture."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2; students and seniors $1. Through 9/8: "The Here and the Hereafter: Images of Paradise in Islamic Art."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Egyptian Galleries . . . Period Rooms . . . Williamsburg Murals . . . Through 9/30: "In Pursuit of the Spiritual: Oceanic Art Given by Mr. and Mrs. John A. Friede and Mrs. Melville W. Hall." Through 2/28/92: "Quattrocento: Early Italian Panel Paintings." Through 9/2: "Chris Burden: Grand Lobby Installation."

BROOKLYN'S HISTORY MUSEUM—The Brooklyn Historical Society, 128 Pierrepont St., Brooklyn, N.Y. (718-624-0890). Wed.–Sun. 12–5. $2.50; children under 12 $1; free Wed. Through 9/15: "Images and Image Makers: 19th-Century Portraiture in Brooklyn."

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.–Fri. 10 a.m.–5, Sat. 11 a.m.–5, Sun. noon–5. $2.50; students and seniors, $1.50. Through 8/18: "Africa Explores: 20th-Century African Art."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 8/30/92: "The Cooper-Hewitt Collections: A Design Resource."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted. Fragonard's "The Progress of Love."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Closed for restoration; will re-open in fall of 1991.

HUDSON RIVER MUSEUM—Trevor Park-on-Hudson, 511 Warburton Ave., Yonkers (914-963-4550). Wed., Fri., Sat. 10 a.m.–5, Thu. 10 a.m.–9, Sun. noon–5. $2, children $1. Through 9/15: "Recent Acquisitions." Through 8/25: "Portraits from the Golden Age of Jazz."

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., Thu. 10 a.m.–5, Fri. 10 a.m.–3. $4.50, seniors $3, children $1. Through 8/18/92: "Selections from the Jewish Museum's Collection." Through 9/29: "Painting a Place in America: Jewish Artists in New York, 1900–1945."

KATONAH MUSEUM OF ART—Route 22 at Jay St., Katonah, N.Y. (914-232-9555). Tue., Thu., Fri., Sun. 12–5, Wed. 12–8, Sat. 10 a.m.–5. Free. Through 9/1: "Sticks and Stones: 10 Artists Work With Nature," with works by Averbuch, Dougherty, Jones, Kendrick, Lobe, Penone, Sonfist, Stuart, Surls, Turrell.

LOWER EAST SIDE TENEMENT MUSEUM—97 Orchard St. (431-0233). Tue.–Fri. 11 a.m.–4, Sun. 10 a.m.–3. Free. Through 1/5/92: "Meddling with Peddling: The Pushcart Wars."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. One of the largest museums in the world, the permanent collection includes more than two million works of art spanning 5,000 years of world culture . . . Through 8/18: "The Sculpture of Indonesia." Through 8/18: "The Perfect Page: The Art of Embellishment in Islamic Book Design." Through 10/13: "Masterpieces of Impressionism and Post-Impressionism: The Annenberg Collection." Through 9/1: "The Art of Paul Manship." Through 9/1: "Bronze Casting." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Reading Room and Print Room closed through 9/2; exhibition galleries closed through 9/30.

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Daily 9 a.m.–9. Free. Through 9/15: "America's Flower Garden." Through 9/22: "Harry Lieberman: A Journey of Remembrance." Through 9/15: "Paint, Powder, and Leaf: Selections from The Historical Society of Early American Decoration."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $7; students $3.50; seniors $3; Thu. 5–9 pay what you wish. Through 8/13: "Seven Master Printmakers: Innovations in the 1980s." Through 8/13: "The Gardens and Parks of Roberto Burle Marx." Through 9/2: "Ad Reinhardt." Through 9/2: "Projects: Thierry Kuntzel."

MUSEUM OF STATEN ISLAND—75 Stuyvesant Place, Staten Island, N.Y. (727-1135). Mon.–Sat. 9 a.m.–5, Sun. 1–5. $2.50; students and seniors $1.50. Through 9/2: "Black Photographers: 1840–1940." Through 8/11: "Brass Candlesticks from the Collection of George Way." Through 9/8: "Works from the Loeffler Family."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). $4; students and seniors $3. Through 2/16/92: "The Artistic New York of Louis-Comfort Tiffany." Through 10/27: "The Committed Eye: Alexander Alland's Photography."

NASSAU COUNTY MUSEUM OF FINE ART—Northern Boulevard, Roslyn (516-484-9337). Tue.–Fri. 10 a.m.–4:30., Sat.–Sun. 1–5. Free. Through 11/3: "Mark Rothko: The Spirit of Myth." Through 11/ "American Narrative Painting and Sculpture: Th 1980s."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., 89th St. (369-4880). Tue. noon–8, Wed.–Su noon–5. (Free Tue. 5–8). $2.50, seniors and studen $2. Through 9/29: "Illustrating Nature: The Art Botany."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadwa (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sa noon–8. Closed Mon.–Tue. Suggested admissio $3.50, $2.50 seniors and children. Through 8/1 "Embodying Faith." Through 8/18: "Pintura i Representacio: Broadway Window Installation by Pere jaume." Through 8/18: "Eclipse of the Earth: Installation by Kazuo Katase." Through 8/18: "Afric Explores: 20th-Century African Art."

NEW-YORK HISTORICAL SOCIETY—Central Park West a 77th St. (873-3400). Tue.–Sun. 10 a.m.–5. $4.50; seniors $3, children $1. Through 9/23: "Markers o Change: Documents of American History." Throug 9/1: "McKim, Mead & White's New York."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Mon.–Wed. 11 a.m.–6, Thu.–Sat. 10 a.m. –6. "Building the New York Public Library." Through 8/24: "Kingdoms of Land, Sea, and Sky: 400 Years of Animal Illustration." **New York Library for the Performing Arts,** 40 Lincoln Center Plaza (870-1670), Mon. and Thu. 12–8, Wed. and Fri. 12–6, Sat. 10–6. Through 8/31: "Mozart's World: The Images of His Times."

NOGUCHI MUSEUM—32-37 Vernon Blvd., Long Island City, Queens, N.Y. (718-204-7088). Wed. and Sat. 11 a.m.–6. $2 contribution suggested. A collection of over 250 works by the renowned sculptor and a sculpture garden (on Saturdays, a shuttle bus departs from the Asia Society at Park Ave. and 70th St. every hour on the half hour from 11:30 to 3:30, and returns on the hour for roundtrip fare of $5).

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 9/3: "Encaustic Paintings by Robert Draffen." Through 9/8: "A Bird's Eye View of New York: Views and Viewmakers of New York State." Through 9/8: "Imagenes Liricas/New Spanish Visions."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.–Fri. 10 a.m.–4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1–5. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830).

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $2; children and seniors $1; free for seniors on Wed. Through 8/11: "Memory and Metaphor: The Art of Romare Bearden."

WAVE HILL—675 W. 252 St., Bronx (549-3200). Daily 10 a.m.–5:30, Wed. till dusk, Sun. till 7. Through 10/27: "Wave Hill Pictured," with photographs by Conner, Groover, Scheer, Trager.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $5; seniors $3; free Tue. 6–8. "Calder's Circus." . . . Through 11/10: "American Life in American Art: Selections from the Permanent Collection, 1900–1950." Through 1/5/92: "American Life in American Art: Selections from the Permanent Collection, 1950–1990." Through 9/29: "Hunt Diederich." Through 10/20: "John Baldessari." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30 (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30; Sun. and holidays 11 a.m.–7). Free. Through 12/30/91: "Painted Forms: Recent Metal Sculpture." Through 9/5: "Drawing Acquisitions, 1980–91: Selections from the Permanent Collection." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. Through 8/17: "Steppin' Out: New York Nightlife, 1900–1945." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.–Fri. 11 a.m.–6. Free. Through 8/30: "Constructing American Identity."

MUSIC AND DANCE

COMPILED BY STEPHEN DUBNER

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-7907).

oyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (875-5050); Avery Fisher Hall (875-5030); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, August 7

MOSTLY MOZART FESTIVAL—Hans Graf conducts the Mostly Mozart Festival Orchestra; with pianist Anne-Marie McDermott, flutist Jean-Pierre Rampal, harpist Marielle Nordmann. All-Mozart program: Symphony No. 19 in E-Flat, K. 132; Piano Concerto No. 15 in B-Flat, K. 450. Flute and Harp Concerto in C, K. 299; Symphony in g, K. 183. Avery Fisher Hall at 8. $11–$22. Pre-concert recital at 7: McDermott and Rampal. Works by Scarlatti, Mozart, Petrini.

CLASSICAL JAZZ AT LINCOLN CENTER—Inaugural festival runs through 8/11. Tonight, "Two Divas of Jazz": Abbey Lincoln and Shirley Horn. With saxophonist Branford Marsalis; trumpeters Wynton Marsalis and Buck Hill; harmonica player Toots Thielemans; pianist Cedar Walton; drummer Billy Higgins. Alice Tully Hall at 8. $30.

LINCOLN CENTER OUT-OF-DOORS FESTIVAL—At 5:30: Nobles of the Mystic Shrine, a ten-piece wind and brass group. Sousa marches, circus music, works by John Cage. Fountain Plaza; free; rain date: 8/8. At 6:30: Bassist Buster Williams and Something More. Jazz. North Plaza; free; rain date: 8/8.

COUNT BASIE ORCHESTRA, Frank Foster conductor; with vocalist Carmen Bradford. Big-band jazz; special area for dancing. World Financial Center Plaza, between the Hudson River and West St., between Vesey and Liberty Sts. (945-0505), at 7:30. Rain date: 8/8.

TRADEWINDS: WORLD MUSIC FESTIVAL—Free shows at the South Street Seaport, Pier 16, Fulton and South Sts., at 12:30. Today: the Kit McClure Band, an all-woman swing band. Music of Dorsey, Ellington, Aretha Franklin, Phil Collins.

ELLIOT SHARP AND THE SOLDIER STRING QUARTET—Music inspired by John Cage; with Throbbers, an "acid-rap" group. Rooftop of the YWCA, Lexington Ave. and 53rd St. (735-9781), at 6:30. $5.

JUILLIARD CONCERTS IN THE GARDEN—Pianist Sung-Hwa Han. Works by Bach, Franck, Chopin, Schumann. IBM Garden Plaza, Madison Ave. and 57th St., at 12:30. Free.

STARS UNDER THE SUN—Free performances at the World Trade Center's Austin J. Tobin Plaza (466-4170), at noon. Today: jazz with Michael Paulo, Dave Koz.

JAZZ AT ST. PAUL'S—String Trio of New York. St. Paul's Chapel, Broadway and Fulton St. (602-0768), at 5:30. $2.

Thursday, August 8

MOSTLY MOZART FESTIVAL—"Music on Period Instruments." The Classical Band, Bruno Weil conductor; fortepianist Malcolm Bilson. Schubert's Symphony No. 8 in b, "Unfinished"; Mozart's Piano Concerto No. 9 in E-Flat, K. 271; Schubert's Symphony No. 9 in C, "Great." Avery Fisher Hall at 8. $11–$22. Pre-concert recital at 7: The Four Nations Ensemble; also, violinists Carla Moore, Cynthia Roberts; cellist Loretta O'Sullivan; harpsichordist Andrew Appel. Mozart's Harpsichord Concerto in E-Flat, K. 107, No. 3.

CLASSICAL JAZZ AT LINCOLN CENTER—"Kansas City Swing and Shout." Pianist Jay McShann; violinist Claude "Fiddler" Williams; alto saxophonist Charles McPherson; The Lincoln Center Jazz Orchestra, featuring trumpeter Wynton Marsalis, pianist Sir Roland Hanna, drummer Kenny Washington; director David Berger. With tap dancer Jimmy Slyde. Alice Tully Hall at 8. $30.

LINCOLN CENTER OUT-OF-DOORS FESTIVAL—Composer/saxophonist Gretchen Langheld and her ten-piece group, House Afire. Jazz. North Plaza at noon; free; rain date: 8/9.

NEW YORK CHORAL SOCIETY SUMMER SINGS—Verdi's *Requiem.* Guest conductor Clara Longstreth. CAMI Hall, 165 W. 57th St. (627-0024), at 7:30. $7.

TRADEWINDS: WORLD MUSIC FESTIVAL—See 8/7. Today: Tahuantinsuyo, an Andean quartet playing traditional instruments.

STARS UNDER THE SUN—See 8/7. Today: oldies with the Impalas.

RENAISSANCE PLAYERS—Dag Hammarskjold Plaza, 47th St. between Second and Third Aves., at noon. Free.

BARGEMUSIC—Violinist Nai-Yuan Hu, pianist Anne-Marie McDermott, cellist Jian Wang. Mozart's Sonata for Piano in D, K. 311; Beethoven's Sonata for Cello and Piano in A, Op. 69; Dvorak's Piano Trio in e, Op. 90, "Dumky." Fulton Ferry Landing, Brooklyn (718-624-4924), at 7:30. $15.

ART LILLARD'S HEAVENLY BAND—The composer/drummer's fourteen-piece band plays swing, jazz, and Latin dance music. Seth Low Park, junction of Bay Pkwy., Ave. P, and Stillwell Ave., Brooklyn (718-934-6848), at 7:30. Free.

CONNIE FRANCIS, vocalist. Midwood Field at Seaside Park, Brooklyn (718-469-1912), at 7:30. $1 donation.

STATEN ISLAND COMMUNITY BAND—Show tunes. South Meadow, Snug Harbor, 1000 Richmond Terrace, Staten Island (718-390-5137), at 8. Free.

JONES BEACH SUMMER CONCERTS—Lynyrd Skynyrd '91 and the Jeff Healey Band. Jones Beach Marine Theater (516-221-1000), at 8. $22.50.

Friday, August 9

MOSTLY MOZART FESTIVAL—George Cleve conducts the Mostly Mozart Festival Orchestra; pianist Peter Serkin, violinist Pamela Frank. Mozart's *Gallimathias musicum,* K. 32; Mozart's Piano Concerto No. 17 in G, K. 453; Mozart's Violin Concerto No. 2 in D, K. 211; Mendelssohn's Symphony No. 4 in A, "Italian." Avery Fisher Hall at 8. $11–$22. Pre-concert recital at 7.

CLASSICAL JAZZ AT LINCOLN CENTER—"Coltrane Serenade." The Tommy Flannagan Trio; tenor saxophonist Joe Henderson; pianist Marcus Roberts; tenor and soprano saxophonist Todd Williams; drummer Roy Haynes; bassist Reginald Veal; pianist McCoy Tyner; trumpeter Wynton Marsalis; alto saxophonist Charles McPherson. Alice Tully Hall at 8. $30.

CLINT BLACK, country singer. Radio City Music Hall at 8. $20–$25.

LINCOLN CENTER OUT-OF-DOORS—Song-and-dance trio The Manhattan Rhythm Kings. Tapping, singing, and strumming. Fountain Plaza at 5:30; free; rain date: 8/11.

SUMMERGARDEN—Pianist/celesta player Karen Becker; sopranos Rosalyn Rees, Eileen Reisner; baritone Donald Collup; bass Rhys Ritter. Music of Alberto Savinio. Rockefeller Sculpture Garden at the Museum of Modern Art, 14 W. 54th St., at 7:30. Free.

BUDWEISER MUSICRUISE—R&B singer Ruth Brown. Cruises board at 7:30 and 10 at Pier 81, 41st St. and the Hudson River (941-1234). $25.

NO WORLD IMPROVISATIONS—Composer/double-reed player Joseph Celli; composer/komungo player Jin Hi Kim. Improvisations including Western and Korean music. New Music Cafe, 380 Canal St at W. Broadway (718-802-0523), at 9:30.

AMEN COUNTRY BAND—WPIX Plaza, Second Ave. and 42nd St., at noon. Free.

BARGEMUSIC—See 8/8. $18.

CELEBRATE BROOKLYN—Yomo Toro plays traditional Puerto Rican folk music on the cuatro, a small, guitar-like instrument. Prospect Park Bandshell, Brooklyn (718-768-0699), at 8. $2 donation.

Saturday, August 10

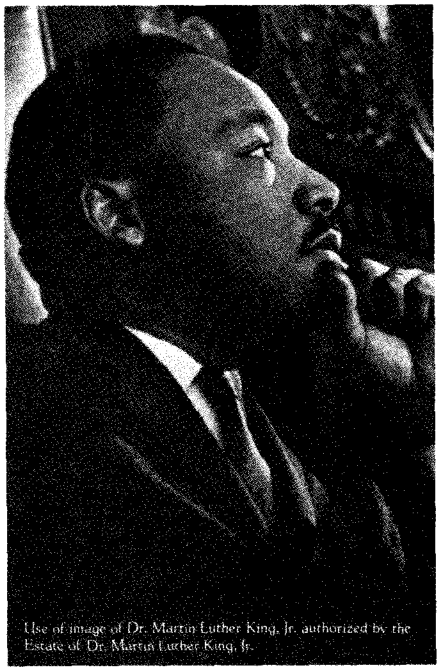
MOSTLY MOZART FESTIVAL—See 8/9.

CLASSICAL JAZZ AT LINCOLN CENTER—"Portraits by Ellington." The Lincoln Center Jazz Orchestra, featuring vocalist Milt Grayson; trumpeter Wynton Marsalis; violinist Andy Stein; organist Wild Bill Davis; vibraphonist Steve Nelson; bass trombonist Chuck Connors. Alice Tully Hall at 8. $30.

SEAPORT LINE MUSIC BOATS—Two ships tonight, each with two shows. On the S.S. Andrew Fletcher: country singer Janie Fricke; $20. On the S.S. DeWitt Clinton: rock guitarist Edgar Winter with Jim Monaghan and Bums in the Park; $18. Cruises board at 8 and 10:30 at the South Street Seaport, Pier 16, Fulton and South Sts. (385-0791).

CELEBRATE BROOKLYN—Latin music with percussionist/singer Milton Cardona and Chico Alvarez y Nosotros. Prospect Park Bandshell, Brooklyn (718-768-0699), at 8. $2 donation.

JOHN HICKS ALL-STARS—Jazz concert. Seuffert Bandshell, in Forest Park's Music Grove, off Woodhaven Blvd. near Myrtle Ave., Queens (718-291-ARTS), at 7:30. Free.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MUSIC & DANCE

JONES BEACH SUMMER CONCERTS—"Club MTV Tour '91": Bell Biv Devoe; Tony! Toni! Tone!; C&C Music Factory; Gerardo; Tara Kemp. Jones Beach Marine Theater (516-221-1000), at 7:30. $20, $27.50.

Sunday, August 11

CLASSICAL JAZZ AT LINCOLN CENTER—See 8/10.

LINCOLN CENTER OUT-OF-DOORS FESTIVAL—At 2:30: Parisian street band Lo Jo' Triban. North Plaza; free. At 8:15: "Flute Fantasia": jazz flutists Herbie Mann, Dave Valentin, Buddy Collette, Holly Hofmann. Damrosch Park Bandshell; free; rain date: 8/12.

JOSEPH DAVIS, carilloneur. Riverside Church, RSD and 122nd St. (222-5900), at 3. Free.

JAZZ AT ST. PETER'S—The Barbara London Group. Vespers at 5, concert at 7. St. Peter's Church, Lexington Ave. and 54th St. (935-2200). Donation.

BARGEMUSIC—See 8/8. Today at 4. $18.

BRONX ARTS ENSEMBLE, Kenneth Cooper, conductor and pianist; soprano Josephine Mongiardo. "Silks and Rags": ragtime and turn-of-the-century songs and dances by Joplin, J. Strauss, Turpin, Stasny, Paget, Gilbert and Sullivan. At 2: Rockwood Drive Circle, Van Cortlandt Park, Bronx. (nr. Broadway and Mosholu Ave.). Rain site: Church of the Mediator, Kingsbridge Ave. and 231st St. At 4: McGinley Center, Fordham University, Bronx Rose Hill Campus at Southern Blvd. 549-1899; free.

GOSPEL MEETS JAZZ—Mingus Dynasty, made up of former Mingus sidemen, plays the composer's gospel-based works. Brooklyn Museum, 200 Eastern Pkwy. (718-638-5000), at 3. $5.

SOUNDS OF SUMMER—Bill Turner and the Blue Smoke Band play early rock and roll. Indoor Mall, Flatbush Ave. and Ave. U, Brooklyn, at 12:30. Free.

JONES BEACH SUMMER CONCERTS—See 8/10.

Monday, August 12

MOSTLY MOZART FESTIVAL—The Takacs String Quartet; with flutist Eugenia Zukerman, pianist Garrick Ohlsson. Mozart's String Quartet in F, K. 590; Mozart's Flute Quartet in D, K. 258; Dvorak's Piano Quintet in A, Op. 81. Avery Fisher Hall at 8. $11–$22. Pre-concert recital at 7: Zukerman and Ohlsson. Haydn's Piano Sonata in E-Flat, Hob. XVI:52; Mozart's Sonata in F, K. 376.

DAVID SANBORN QUINTET—Saxophonist Sanborn with Don Alias, Al Foster, Charlie Haden, and Kenny Kirkland. Beacon Theatre, 74th St. and Broadway (496-7070), at 8. $25, $28.50.

STARS UNDER THE SUN—See 8/7. Today: highlights from *Carmen* with mezzo-soprano Susanne Marsee, tenor Stephen O'Mara; accompanist John Beeson.

SUMMER SOUNDS—Outdoor music for dancing. Tonight, Sunrise plays Latin Jazz. Wise Towers Plaza, 90th St. between Columbus and Amsterdam Aves. (873-6600), at 7:30. Free. Rain site: Trinity School Auditorium, 139 W. 91st St.

MARTIN LUTHER KING JR. CONCERTS—Contemporary R&B with Regina Belle, Jean Carne, and Pieces of a Dream. Wingate Field, between Kingston and Brooklyn Aves., Brooklyn (718-469-1912), at 7:30. Free.

Tuesday, August 13

MOSTLY MOZART FESTIVAL—Andre Previn conducts and plays piano with the Mostly Mozart Festival Orchestra. Mozart's Serenade No. 6 in D, K. 239, "Serenata notturna"; Mozart's Piano Concerto No. 24 in c, K. 491; Haydn's Symphony No. 102 in B-Flat. Avery Fisher Hall at 8. $13–$25. Pre-concert recital at 7.

NEW YORK CHORAL SOCIETY SUMMER SINGS—Faure's *Requiem;* Poulenc's *Gloria.* Guest conductor Lyndon Woodside. CAMI Hall, 165 W. 57th St. (627-0024), at 7:30. $7.

TRADEWINDS: WORLD MUSIC FESTIVAL—See 8/7. Today, Les Miserables Brass Band: "music from Pakistan to Peru, and Macedonia to Motown."

STARS UNDER THE SUN—See 8/7. Today: rock and roll with Merchants of Venus, Drivin' & Cryin'.

KEITH ERIC AND WATERHOUSE—Various styles of Jamaican music. Jeannette Park, 55 Water St., at 12:30. Free.

BILL TURNER—Country music. Grace Plaza, 1114 Sixth Ave., at 43rd St., at 12:15. Free.

GESSLEIN BRASS BAND—Dag Hammarskjold Plaza 47th St. between Second and Third Aves., at noon Free.

SOUNDS AT SUNSET—Singer Ann Hampton Callaway Ballads, spontaneous songs. Esplanade at Battery Park City (416-5300), at 6:30. Free.

OPERA

New York City Opera

NEW YORK STATE THEATER—Through 11/17. Tickets $8–$52. 8/7 at 8: Mascagni's *Cavalleria Rusticana* and Leoncavallo's *Pagliacci* (both in Italian, with supertitles), Richard Bradshaw conducting. *Cavalleria Rusticana* cast: Graham, Sonnenberg, Shafer, O'Mara, Albert; *Pagliacci* cast: Geyer, Absalom, Cowan, Buck. 8/8: No performance. 8/9 at 8: Puccini's *La Boheme* (in Italian, with supertitles), Joseph Colaneri conducting; Boucher, Flanigan, Brubaker, Serrano, Pauley, Baker. 8/10 at 2: Puccini's *Turandot* (in Italian, with supertitles), Guido Ajmone-Marsan conducting; Copley, Davis, Barasorda, Dworchak, Barcza, Brubaker, Medina. 8/10 at 8: Sondheim's *A Little Night Music,* Paul Gemignani conducting; Howes, Bonazzi, Lambert, Moore, Glushak, Ferland, Andrews, Anderson, Maguire. 8/11 at 2: Verdi's *La Traviata* (in Italian, with supertitles), Guido Ajmone-Marsan conducting; Woods, Thompson, Laperriere. 8/13 at 8: Mascagni's *Cavalleria Rusticana* and Leoncavallo's *Pagliacci* (see 8/7).

DANCE

Feld Ballets/NY

JOYCE THEATER—8/5–17. Tickets, $27. Repertory works and three new ballets by Eliot Feld in preview: *Evoe,* with music by Claude Debussy; *Endsong,* with music by Richard Strauss; and *Clave,* with music by Steve Reich. 8/7–8 at 8: *Common Ground; Endsong; The Jig Is Up.* 8/9 at 8: *A Footstep of Air; Clave; Evoe; Skara Brae.* 8/10 at 2:30: *Intermezzo No. 1; Clave; Evoe; Contra Pose.* 8/10–11 at 8: *Common Ground; Endsong; The Jig Is Up.* 8/13 at 8: *Intermezzo No. 1; Clave; Evoe; Contra Pose.*

Lincoln Center Out-of-Doors Festival

LINCOLN CENTER—Through 8/26. All performances free. **JOHANNA BOYCE**—The premiere of *Deconstructed Clogging,* a "weatherproof dance"; with Boyce's group Some Calfwomen and drummer Fred Klatz. Fountain Plaza; 8/8 at 5:30. **ISO**—Two premieres, including a commissioned work inspired by Mozart's comic arias, choreographed by Daniel Ezralow, with music by Michel Columbier; also, *The Emperor's New Choreography,* by Ashley Roland and James Hampton. North Plaza; 8/8–9 at 8:15; rain date: 8/12. **THE CREW**—Twelve-member jazz ballet group dances to "Stardust," "Sentimental Over You," and the Ellington/Strayhorn arrangement of Tchaikovsky's *Nutcracker Suite.* Fountain Plaza; 8/11 at 5:30; rain date: 8/12. **ALICE FARLEY**—On 8/13, the choreographer gives two performances at the North Plaza: one at 10:30 a.m. for children and one at 5:30 p.m. The latter performance features *Black Water,* a surreal exploration of life underwater that is danced on stilts. Rain date for both shows: 8/14. **LAURA DEAN DANCERS AND MUSICIANS**—Eleven dancers and four musicians perform Dean's minimalist works. Damrosch Park Bandshell; 8/13 at 8:15.

Pilar Rioja

GRAMERCY ARTS THEATRE—8/12–9/2. Tickets: $18, $25. Rioja will present four new works as part of her program of classical Spanish and flamenco dance. Two of the new pieces—*Danzas* and *Danza Nueva*—are set to the music of Granados and Joaquin Turina, and are based on Escuela Bolero, a form of classical Spanish dance. Traditional folk works include *Cafe de Chinitas, El Vito,* and *Sevillanas del Siglo XVII.* 8/12 at 8 (preview); 8/13 at 8 (opening night). 138 E. 27th St. (889-2850).

RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

EY TO ABBREVIATIONS

	Breakfast
r	**Brunch**
	Lunch
)	**Dinner**
	Supper
)	**Inexpensive—Mostly $15 and under***
M)	**Moderate—Mostly $15-$35***
E)	**Expensive—Mostly $35 and over***
E	**American Express**
B	**Carte Blanche**
C	**Diners Club**
C	**MasterCard**
	Visa
ormal:	**Jacket and tie**
ress opt:	**Jacket**
asual:	**Come as you are**

Average cost for dinner per person ordered à la arte.

his is a list of advertisers plus some of the city's most opular dining establishments.

lease check hours and prices in advance. Rising food nd labor costs often force restaurateurs to alter prices n short notice. Also note that some deluxe restaurants vith à la carte menus levy a cover (bread and butter) harge. Many restaurants can accommodate parties in rivate rooms or in sections of the main dining room—sk managers for information.

MANHATTAN

Lower New York

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, charred lamb salad with capers and lemon cayenne mayonnaise. Res. nec. D only Mon.–Sat. 5:30–11, Sun. to 9:30. Pre-theater D 5:30–6:30. Private parties for 35. **AE, CB, DC, MC, V.**

AMICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: homemade ravioli, black linguini, vegetable carpaccio. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–5. D daily 5–1 a.m. Private parties. **(M) AE, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M) AE, DC, MC, V.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E) AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, poached salmon with warm lemon vinaigrette, dessert souffles. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. Outdoor terrace. **(M) AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: lobster ravioli stuffed with wild mushrooms and baby vegetables, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theater D Mon.–Fri. 6–7. Br Sun. noon–9. Jazz nightly. **(M–E) AE, CB, DC, MC, V.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: salmon in woven potatoes, rabbit pot-pie, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 5:30–10, Sun. noon–6. Pre-theater D Mon.–Fri. 5–6:30. Private parties for 15–150. **(E) AE.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt-almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M) AE, CB, DC, MC, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice, baby pheasant with orzo and olives, roast lobster with curry and crisp onions. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E) AE.**

PATRISSY—98 Kenmare St., at Mulberry St. (226-2888). Casual. Italian. Spcls: lobster aggiata, spedino alla Romano, linguini with lobster sauce. Res. sug. L Mon.–Fri. noon–3. D daily 5–11. Private parties for 25. **(M) AE, CB, DC, MC, V.**

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M) AE, CB, DC, MC, V.**

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts. (966-3518). Dress opt. French bistro. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D daily 6–2 a.m. **(M–E) AE, MC.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. 11:30 a.m.–10. **(I–M) AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. Outdoor terrace. **(I) AE, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (non-member surcharge). Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. D Mon.–Sat. 5–10. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M) Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancing nightly. Private parties. Free D parking. **(M) AE, CB, DC, MC, V.**

South Street Seaport

FULTON STREET CAFE—11 Fulton St. (227-2288). Casual. American/seafood. Spcls: steamed 1-lb. lobster, Manhattan chowder, mixed fried fish, seafood kabab. L daily 11 a.m.–4. D daily 4–10. Ent. Thu.–Sun. 5–11. **(I) AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: fettuccine alla quatro formaggio, oven-poached salmon, garlic bread with Gorgonzola. Res. sug. L and D Sun.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. Discount parking. **(M) AE, CB, DC, MC, V.**

GILMORE'S DEEP BLUE—11 Fulton St. in the Fulton Market building (227-9322). Casual. American. Spcls: crab cakes, linguine with shrimp and scallops, penne with chicken, steak. Open Sun.–Tue. 11:30 a.m.–8, Wed.–Sat. till 10. Pianist nightly. **(M) AE, DC, MC, V.**

MACMENAMIN'S IRISH PUB—Pier 17, 3rd floor (732-0007). Casual. Irish pub. Spcls: corned beef sandwiches, roasted turkey with mashed potatoes, seafood salad. Open daily 10 a.m.–4 a.m. **(I) AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M) AE, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 9, South St. at Wall St. (742-7278). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at noon, Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E) AE, MC, V.**

Greenwich Village

BOXERS—190 W. 4th St. (633-2275). Casual. American. Spcls: chicken pot-pie, hamburgers, steak teriyaki, honey mustard chicken. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. noon–4. D daily 4–4 a.m. Private parties for 50. **(I) AE, CB, DC, MC, V.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian/French. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, mussels. Res. sug. L Tue.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10:30. Br Sun. noon–4. **(M) AE, MC, V.**

CAFE ESPANOL—63 Carmine St. (675-3312). Casual. Spanish/Mexican. Spcls: chicken ajillo, beef sauter, tapas. Res. sug. L and D daily noon–midnight. **(I–M) AE, DC, MC, V.**

DA SILVANO—260 Sixth Ave. (982-0090). Casual. Florentine. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–11. **(M–E) AE.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I) AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Dress opt. American. Spcls: goat cheese salad with beets, seafood salad, rack of lamb with garlic flan and flageolet, warm chocolate cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10, Fri.–Sat. to 11, Sun. to 9:45. Closed 9/1, 2. **(E) AE, CB, DC, MC, V.**

GRAND TICINO—228 Thompson St., bet. 3rd and Bleecker Sts. (777-5922). Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, V.**

L'AUBERGE DU MIDI—310 W. 4th St., bet. Bank and W. 12th Sts. (242-4705). Casual. French-Provencal. Spcls: escargot au pistou, thon saute a sa barigoule, fondue de gigot d'agneau aux aubergines, bouillabaisse Vieux-Port. Res. sug. Br Sun. noon–4. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 5–11:30. Wine bar nightly till 2 a.m. Private parties for 10–40. **(M)** **AE, CB, DC, MC, V.**

MARTA—75 Washington Place. (673-4025). Casual. Northern Italian. Spcls: linguini carbonara, gnocchi al pesto, veal cardinale, chicken alla Valdostana, pasta with lobster sauce. Res. sug. L and D Tue.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 1–11. Closed Mon. **(M)** **AE, MC, V.**

MINETTA TAVERN—113 Macdougal St., at Minetta La. (475-3850). Casual. Italian. Spcls: malfatti, tortellacci, gnocchi, risotto frutti di mare, pollo siciliano. Res. sug. L daily noon–3. D daily 3–midnight. **(I-M)** **AE, CD, DC, MC, V.**

MONTE'S—97 Macdougal St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.—Sun. noon–11. Closed Tue. **(M)** **AE, CB, DC, MC, V.**

OSSO BUCO—88 University Pl, bet. 11th–12th Sts. (645-4525). Casual. Northern Italian. Spcls: penne casalinga, rigatoni country style, veal piccata, antipasto stuffed mushrooms. Res. sug. L Mon.–Fri. noon–3. D Sun.–Thu. 5–10:30, Fri.–Sat. to 11. **(I)** **AE, CB, DC, MC, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.—Sat. to 11:30. **(M)** **AE, MC, V.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; crisp potato pancakes with creme fraiche and three caviars; cassoulet; roast Peking duck with plum sauce and scallion pancakes. Res. nec. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.– Sun. 11:30 a.m.–3:30. D daily 5:30–1 a.m. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

SUNG HAI—396 West St., at W. 10th St. (924-3196). Casual. Chinese. Spcls: crispy whole sea bass with spicy Hunan sauce, ginger chicken, pork loin Peking style. L and D Mon.–Thu. 11:30 a.m.–11, Fri. 11:30 a.m.–midnight, Sat. noon–midnight, Sun. noon–11. Private party room for 45. **AE, CB, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: red snapper veneziana, farfalline al salmone, veal scallopini sorrentino, cold seafood salad. Res. sug. L Mon.–Fri. noon–4:30. D Mon.–Wed. 5:30–1 a.m., Thu.–Sat. to 2 a.m., Sun. 5–midnight. **(M)** **AE, DC, MC, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, wild mushrooms roasted with thyme and whole garlic cloves, chicken or beef fajitas. Res. sug. L and D Mon.–Fri. 11:30 a.m.–11, Sat. 5:30–11. Br. Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. American. Spcls: grilled tuna with spinach and warm Dijon cream, mustard-marinated chicken grilled with vegetables, smoked chicken and grilled shrimp with farfalle pasta. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat.–Sun. 8 a.m.–11 a.m. L Mon.–Fri. noon–4. Br Sun. 11 a.m.–3. D Mon.–Fri. 4–10, Sat.–Sun. 3–10. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

LES HALLES—411 Park Ave. South, bet. 28th–29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon–3. Light menu daily 3–6. D daily 6–midnight. **(M)** **AE, CB, DC, MC, V.**

MESA DE ESPANA—45 E. 28th St. (679-2263). Casual. Spanish/seafood. Spcls: paella Valencia, zarzuela, chicken villaroy. Res. sug. Open for L and D Mon.–Thu. noon–10:30, Fri.–Sat. to 11, Sun. 1–10. Guitarist Thu.–Sat. from 6. **(M)** **AE, DC, MC, V.**

MESA GRILL—102 Fifth Ave., bet. 15th–16th Sts. (807-7400). Casual. Southwestern. Spcls: blue-corn salmon cake, shrimp and roasted corn tomale, red snapper roasted in banana leaves, smoked and grilled pork loin with apricot serrano chili sauce. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11, Sun. 5:30–9:30. **(M)** **AE, DC, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, polenta of lobster with ratatouille sauce, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D daily 6–11. **(M)** **AE, CB, DC, MC, V.**

POSITANO—250 Park Ave. So., at 20th St. (777-6211). Casual. Italian. Spcls: coniglio alla saracena, salmone alla griglia, risotto al nero. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to 12:30 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SATURNIA—70 Park Ave., at 38th St. (983-3333). Dress opt. European-American. Spcls: seared yellowfin tuna with yellow tomato coulis, sauteed medallions of veal with ratatouille and Roquefort sauce, seared sea scallops with sundried tomatoes and leeks. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat.–Sun. 7 a.m.–noon. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Private party rooms for 15–200. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave., bet. 39th–40th Sts. (687-4425). Dress opt. Northern Italian. Spcls: charcoal grilled red snapper and swordfish, black pasta, seafood risotto, broiled double veal chop. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5–10:30. Private parties for 25–100. Pianist Mon.–Fri. from 6–10:30. Closed Sat.–Sun. through Labor Day. **(M–E)** **AE, CB, DC, MC, V.**

TINA'S—249 Park Ave. South, at 20th St. (477-1761). Casual. Chinese. Spcls: lemon chicken, temple duck, General Tso's prawns. Res. sug. L Mon.–Sat. noon–5. D Sun.–Wed. 5–11, Thu. to 11:30, Fri. to 12:30 a.m., Sat. to midnight. **(I–M)** **AE, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: porcini gnocchi with red chard, prosciutto and parmigiano cream sauce; crisp roasted lemon-pepper duck with honey baked pear and spinach flan; yellowfin tuna burger with ginger-mustard glaze, grilled onions and creamy cabbage slaw; homemade tartufo with mocha fudge and caramel ice cream. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. 6–midnight. Private parties for 24. Closed Sun. **(M)** **AE, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St. (244-3005). Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. Buffet L Tue.–Fri. noon–3. Br Sun. noon–4:30. D Tue.–Sat. 5–midnight. Tapas bar. Complete D. Ent. Private parties for 350. Closed Mon. **(M)** **AE, MC, V**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, stir-fried chicken and shrimp over whole wheat fettuccine with red pepper and ginger sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PASTA POT—160 Eighth Ave., at 18th St. (633-9800). Casual. Italian. Spcls: baby shells with prosciutto, ricotta cheese and wild mushrooms; calamari Luciana; chicken with capers and lemon. Res. for 6 or more. L daily 11:30 a.m.–3. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Private parties for 60. **(I)** **AE.**

PERIYALI—35 W. 20th St. (463-7890). Casual. Greek. Spcls: grilled shrimp with herbs and lemon, charcoal-grilled octopus in red wine marinade, rabbit stew, shish kebob. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. to 11:30. Private party rooms for 15–25. Closed Sun. and 8/30–9/9. **(M)** **AE, MC, V.**

WORLD YACHT—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/-Continental. Spcls: fisherman salad, veal baton rouge, loin of pork with Texas caviar, filet mignon. Res. nec. L cruise sails Mon.–Sat. from noon–2. Br Sun. from 12:30–2:30. D cruise sails nightly from 7–10. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt Hotel (702-5014). Dress opt. American grill. Spcls: grilled Maine lobster galette, roasted monkfish with tortilla crust, spicy grilled spring chicken on a tomatilla salsa, roast prime rib of beef with apple horseradish cream. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m., Sat. from 7:30 a.m., Sun. to 10:30 a.m. L Mon.–Fri. noon–2. Buffet Br Sat. 11 a.m.–2, champagne and lobster buffet Br. Sun. 11:30 a.m.–3. D daily 6–10:30. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

ARIA—253 E. 52nd St. (888-1410). Casual. Itialian. Spcls: carpaccio of beef with truffle oil and mushrooms, sweet potato gnocchi with sage and zucchini, "ciuppin" Legurian seafood stew with fennel. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. American. Spcls: crabmeat cakes on mustard sabayon; Atlantic delicacies in "pot'n stock" with garlic toast; fillet of veal stuffed with lobster, lemon sauce and saffron noodles. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Ent. nightly 5:30–11:30 and Sun. Br. **AE, CB, DC, MC, V.**

CHEZ VONG—220 E. 46th St. (867-1111). Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking-style pork loin. Res.

sug. L daily 11:30 a.m.–3. D daily 6–11:30. Private rooms for 8–60. **(M–E)** **AE, CB, DC.**

RAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M) Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

OUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E) Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

IAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: *imported scampi, veal silvano, pasta.* Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Private party rooms. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

L MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

.A COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: corn breaded pork checks with black bean salad and arugula vinaigrette; beef tenderloin filled with marrow with chick pea fries and chive oil; pheasant breast with parsnip parmentier in a beet and ginger vinaigrette. Res. nec. L Tue.–Sat. noon–3. D Tue.—Fri. 7–10:30, Sat.6–10:30. Pre-theater D Tue.–Sat. 6–6:30. Closed Sun.–Mon. **(E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Omni Berkshire Place (753-5970). Formal. French. Spcls: la roulade de saumon et endives au coulis de tomates, le pot-au-feu de homard au choux et riesling, magret de canard roti au miel et confit d'oignons. D daily 6–midnight. Pre-theater D 5–6:45. Free 2 hr D parking. **(M)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Pre-theater D 5:30–6:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. and 8/2–9/5. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.—Sat. to 11. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: *escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles.* Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed through 9/3. **(E)** **AE, CB, DC.**

MON CHER TONTON—68 E. 56th St. (223-7575). Formal. French. Spcls: fresh foie gras with figs; lobster medallions roasted with potatoes, garlic and meat juice; duckling roasted with fresh peaches. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 4–35. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Jacket preferred. Spanish-Mediterranean. Spcls: marinated salmon with basil and wild mushrooms, sweet peppers stuffed with seafood, stewed monkfish with shrimps and clams, angulas bilbaina. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–4. D daily 5–11:30. Tapas bar. Pianist nightly. Private parties for 12. Free parking. **(M)** **AE, CB, DC, MC, V.**

REINS—511 Lexington Ave., at 48th St. (980-7100). Dress opt. Anglo/French. Spcls: prime ribs of beef with Yorkshire pudding and onion gravy, wild Scottish salmon char grilled with parsley butter, veal chop with wild mushrooms. Res. sug. D Tue.–Thu. 8–1 a.m., Fri.–Sat. 8–3 a.m. Dancing. Closed Sun.–Mon. **(E). Mallets Piano Bar:** Casual. Open Mon.–Sat. 4–1 a.m. **(M)** **AE, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: *antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana.* Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:30, Sun. 5:30–10:30. **(M–E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Marriott East Side Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with *champagne and caviar sauce, medallions of veal with* peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: rack of lamb Szechuan style, Norwegian salmon with asparagus, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight,;Sat.–Sun. 5–midnight. **(M–E)** **AE, CB, DC, MC, V.**

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: veal piccata with onion rings, mini ravioli with wild mushroom sauce, black fusilli with seafood. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Fri. 5–10. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M) Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M–E) The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

ZARELLA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave. (223-4200). Dress opt. European-American. Spcls: pan-seared salmon au poivre, spicy sauteed

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shrimp and mushrooms, chicken breast with saffron dill sauce. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. to 11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11:30 a.m.–3. D Mon.–Sat. 6–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room and Rose Room:** Jacket required. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–midnight, Sun. 6–11. Br Sun. noon–2:15. Late S buffet Fri.–Sat. 9:30–midnight. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: grilled rib-eye steak with frizzle-fried onions, roast chicken in the rough, grilled local swordfish. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 10:30 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E)** **Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **.AE, CB, DC, MC, V.**

BIG DADDY'S CAFE—25 W. 56th St. (246-2222). Casual. American-continental. Spcls: grilled salmon with honey mustard sauce, steamed vegetables with tamary-orange-ginger sauce, grilled chicken paillard with fresh herbs. Res. sug. Open L & D Mon.–Sat. 11 a.m.–11. Private parties for 6–260. Closed Sun. **(I–M)** **AE, MC, V.**

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre (581-1000). Casual. Continental. B Mon.–Sat. 7 a.m.–10:30. Br Sun. 10 a.m.–3. L Mon.–Sat. 11:30 a.m.–2:30. Piano bar ent. nightly 5–1. **(I-M)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: sage smoked filet mignon with horseradish sauce, swordfish paillard with lemon lime chardonnary sauce. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m. Bar till 3 a.m. nightly. Private parties for 300. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DANNY'S GRAND SEA PALACE—346 W. 46th St. (265-8133). Casual. Thai-continental. Spcls: baked seabass in banana leaf, roasted duck Thai curry, shrimp Bangkok, Pad Thai, filet mignon. Res. sug. L Wed. Sat. Sun. 11:45–3:30. D daily 4–midnight. Ent. **(M)** **AE, CB, DC, MC, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon-3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: contre filet, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

GALLAGHER'S STEAK HOUSE—228 W. 52nd St. (245-5336). Dress opt. American. Spcls: hickory-broiled sirloin, seafood. Res. sug. Open noon–midnight daily. **(M)** **AE, CB, DC, MC, V.**

GRILL 53—111 W. 53rd St. (265-1600). Dress opt. American. Spcls: prime steak, chops, fresh seafood. Res. sug. B Mon.–Fri. 7:30 a.m.–10:30 a.m. L Mon.–Fri. 11:30 a.m.–2:30. D daily 5–11:30. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: home-cured and smoked Norwegian salmon, tournedos of beef with smoked tomato and roasted corn, pan seared red snapper with glazed leeks and red wine vinegar. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Late supper till 2 a.m. Private parties for 150-300. Free parking. **(E)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omeletes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CITE—120 W. 51st St. (956-7100/7262). Casual. French. Spcls: fillet of sole in potato crust, grilled veal chop with white bean and tomato basil salad, slow cooked crispy duck with artichoke puree. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. **(M–E)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Post-theater D 10–1 a.m. Private parties for 10–200. Free parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE PATIO—119 W. 56th St., in the Parker Meridien (245-5000). Casual. French-American. Light L Mon.–Fri. noon–2:30. Buffet L Sat. noon–2:30. Jazz Br Sun. noon–2:30. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s Steak House:** Casual. American. Res. sug. D Tue.–Sun. 5:30–11. Prix fixe D Tue.–Sun. 8–10. Closed Mon. **(M)** **The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

MAURICE—119 W. 56th St., in the Parker Meridien (245-7788). Dress opt. French-American. Spcls: golden skate wing with sweet cabbage and grilled sausage, grilled scallops on asparagus kebabs, honey glazed loin of pork with vegetables. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–10:30. Pre-theater D 5:30–6:30. **(M)** **AE, CB, DC, MC, V.**

MICHAEL'S—24 W. 55th St. (767-0555). Casual. Modern American-Californian. Spcls: fettuccine with Norwegian salmon, Mexican bay scallops on baby greens, Griggstown quail with sweetcorn, dry-aged prime steak frites. Res. sug. L Mon.–Fri. noon–2. Br Sat.–Sun. 10:30 a.m.–2:30. D nightly 6–10:30. Pre-theater D 6–7. Private parties for 30–100. **(M–E)** **AE, CB, DC, MC, V.**

NEW YORK HILTON—Sixth Ave. and 53rd St. (586-7000). **(M)** **Pursuits:** Nightclub with dancing and cocktails Mon.–Fri. 4–2 a.m., Sat. 9–2 a.m. **Mirage Lounge:** Cocktails 11:30 a.m.–2 a.m., Sun. from noon. Pianist daily 5–midnight. **International Promenade:** Cocktails 4–midnight. **(M)** **AE, CB, DC, MC, V.**

NICOLE BRASSERIE DE PARIS—870 Seventh Ave., at 56th St. (765-5108). Casual. French. Spcls: couscous royale, cassoulet chez Nicole, Dover sole. Res. sug. daily 6:30 a.m.–noon. L Mon.–Sat. noon–3. Br Sun noon–5. D daily 5:30–midnight. Light menu 3–midnight. Pre-theater D 5:30–6:45. **(M)** **AE, CB, DC, MC, V**

THE NILE—327 W. 44th St. (262-1111). Jacket required Middle Eastern-continental. Spcls: mixed kebab, seafood kebab, moussaka. Res. nec. D daily 4:30–3 a.m Ent. Private parties for 30–250. **(E)** **AE, CB, DC, MC, V**

PALIO—151 W. 51st St. 245-4850). Formal. Norther Italian contemporary. Spcls: beef carpaccio, lobste Andrea, tiramisu. Res. sug. L Mon.–Fri. noon–2:30 D Mon.–Sat. 5:30–11. Private parties for 8–45 Closed Sun. **(E)** **AE, CB, DC, MC, V**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mod de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V**

RAINBOW ROOM—RCA Building, 30 Rockefeller Pl (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison wit pecan wild rice and sauce poivrade. Res. nec. D Wed.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m. Pre-theater D 5:30–6:15. Dancing. Private parties. Closed Sun.–Tue. **(E)** **The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. Br Sun. 11:30 a.m.–2. **(I–M)** **AE.**

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Spcls: tuna steak sauteed with capers, tomatoes and chives, lobster ravioli, pepper steak. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L and D. Closed Sun. and holidays. **(M–E)** **AE, DC, MC, V.**

SAM'S—152 W. 52nd St. (582-8700). Casual. American. Spcls: smoked turkey club salad, Caesar salad, roast snapper with melted leek vinaigrette, angel hair pasta with baby shrimp and pancetta in a red wine roast-garlic cream. Res. sug. L Mon.–Fri. noon–2:45. D Mon.–Sat. 5:30–11:30. Private parties for 25–100. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: paillard of yellowfin tuna with cilantro, scallions and fried ginger, Maryland crab cakes with lobster and chive sauces, Broiled salmon steak with crispy skin and mustard sabayon. Res. sug. L Mon.–Fri. 11:45 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D 5–6:30 with free parking. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

SYMPHONY CAFE—950 Eighth Ave., at 56th St. (397-9595). Casual. American. Spcls: roast duckling with brandied apples, pan-seared salmon in basil butter sauce, homemade pasta. Res. sug. L Mon.–Sat. noon–3. Br Sun. 11:30–3. D Mon.–Sat. 5–midnight, Sun. 3–9. Private parties for 150. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna.Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–6:30. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

TRATTORIA DELL'ARTE—900 Seventh Ave., bet 56th and 57th Sts. (245-9800). Casual. Italian. Spcls: seafood antipasto; hand-rolled pinci pasta with roasted garlic, broccoli and zucchini; clay-pot-roasted baby chicken with fresh rosemary and thyme. Res. nec. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. Private parties for 10–250. **Antipasto Bar and Cafe:** Open daily till 1 a.m. **(M)** **AE, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

BAR—475 Park Ave., bet. 57th and 58th Sts. (838-1717). Casual. North Indian. Spcls: chicken ginger kebab, lamb pasanda, palak paneer. Res. sug. L Mon.–Sat. 11:30–3. D daily 5:30–11. Private parties for 30–150. Also**256 East 49th St.** (755-9100). L daily noon–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. **(M)** **AE, CB, DC, MC, V.**

IZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: black bean cakes with dandelion greens and cajun crawfish, warm lobster tostada salad with chili avocado sauce, seared loin of venison with white bean-broccoli rabe succotash and pistachio pesto. L Tue.–Sat. noon–3. D Sun.–Thu. 6–11, Fri.–Sat. to 11:30. **(M–E)** **AE, CB, DC, MC, V.**

RUNO—240 E. 58th St. (688-4190). Dress opt. Northern Italian. Spcls: seafood antipasto, linguini with broccoli and shrimps, veal capricciosa. Res. sug. L Mon.–Fri. noon–3. D Mon. 5–10:30, Tue.–Sat. 5–midnight. Private parties for 10–150. Pianist Tue.–Sat. from 9. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

AFE DE LA PAIX—50 Central Park South, in the St. Moritz (755-5800). Dress opt. Continental. Spcls: breast of chicken saltimbocca, grilled Norwegian salmon with mussels, roast prime rib of beef. Res. sug. Br Sun. 11 a.m.–3. Cocktails 4–1 a.m. Pre-theater D daily 5:30–10:30. D daily 5:30–11. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

ONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red and green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

AWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

ELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

E TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE, DC, MC, V.**

E VEAU D'OR—129 E. 60th St. (838-8133). Dress opt. French. Spcl: steak frites, tripe, grenouilles provencale, rack of lamb. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–10:15. Complete L and D. Closed Sun. **(M)** **AE, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, shrimp with white beans and crisp onions. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

MARCH—405 E. 58th St. (838-9393). Dress opt. American. Spcls: Atlantic salmon with wild mushrooms, confit and grilled duck with bay-leaf and cider sauce, rack of lamb with herbed crust and gnocchi. Res. nec. L Wed. and Thu. noon–2. D Mon.–Sat. 6–10. Closed Sun. and 8/18–9/2. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo-ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar, saddle of rabbit stuffed with lobster, roast guinea hen with confit and potato cake, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. Pre-theater D 5:30–7:30. Post-theater D 10:30–midnight. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M-E)** **Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E)** **Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, *sweetwater prawns in garlic, pazole, manudo*, moles. Res. nec. L Mon.–Sat. noon–3:30. Guitarists with buffet and a la carte Br Sun. noon–3:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South in the St. Moritz Hotel (755-5800). Casual. American. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. B daily 7 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5–midnight. Pre-theater D 5:30–10:30. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SAN DOMENICO—240 Central Park South. (265-5959) Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. L Mon.–Fri. 11:45 a.m.–2:30. D Mon.–Sat. 5:45–11, Sun. 4–10. Pre-theater D 5:30–7. Private parties for 40. **(E)** **AE, CB, DC, MC, V.**

SANDRO'S—420 E. 59th St. (355-5150). Casual. Italian. Spcls: milk fed baby lamb roasted with fresh vegetables and garlic, roast suckling pig, tripe cooked with fresh vegetables, spaghetti alle vongole veraci. Res. sug. D Mon.–Sat. 5:30–11, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20-75. **(I)** **AE, CB, DC, MC, V.**

TRE SCALINI—230 E. 58th St. (688-6888). Jacket required. Northern Italian. Spcls: pasta al mistero, chicken à la Sophia Loren, spiedino alla romana. Res. nec. L daily noon–3. D daily 5–midnight. Pre-theater D daily 5–7. Post-theater D daily 10–midnight. **(M-E)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: carré d'agneau Méditerranée, fish couscous, seared tuna with ginger and leeks. Res. nec. D only Mon.–Sat. 5:30–11. Prix fixe menu. Private parties for 16–24. Closed Sun. **(M)** **AE.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: lasagne of lobster with spinach and basil, sauteed filet of red snapper on stir-fry vegetables and lemon gras sauce, charlotte of wild mushrooms in a crispy potato crust, caramelized bananas on a gingerbread crust with banana ice and spun sugar. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat.

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noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M-E). Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappellini romano, Norwegian salmon. Res. sug. D daily 5:30–2 a.m. Pianist Tue.–Sat. from 11. Private parties. **(M)** **AE, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M–E)** **AE, CB, DC, MC, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached salmon with sauce chezillot. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French. Spcls: salad of salmon with fresh goat cheese and crisp potatoes, grilled red snapper with soybean butter sauce and scallions, Maine lobster sauteed with cabernet and port wine sauce with wild mushrooms and angle hair pasta. Res. nec. B daily 7 a.m.–11 a.m. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

LETIZIA—1352 First Ave., bet. 72nd–73rd Sts. (517-2244). Dress opt. Italian. Spcls: penne with asparagus and salmon, red snapper with vegetables in parchment, scaloppini alla grappa. Res. sug. Open for L and D Mon.–Sat. noon–11:30, Sun. 1–10:30. Private parties for 75. **(M–E)** **AE, CB, DC, MC, V.**

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30 –10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Jacket and tie required. French. Spcls: darne de saumon poelee, endives et fevettes meuniere, cote de veau aux juices parfait a la citronelle au coulis de fruits rouges. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.– Sat. Private parties for 10–400. Closed through 9/3. **(E)** **AE, DC.**

MULHOLLAND DRIVE CAFE—1059 Third Ave., at 63rd St. (319-7740). Casual. American-Italian. Spcls: chicken pot-pie, sauteed crab cakes, chicken piccata. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (439-4835). Casual. New American. Spcls: lobster and sweetwater prawns with truffle salad, muscovy duck with wild rice, Atlantic salmon in horseradish crust. Res. sug. B daily 7 a.m.–10 a.m. Br Sat.–Sun. noon–3. L daily noon–2:30. D daily 6–10. Private parties for 10–30. Pianist. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: stolen Cajun rib steak, filet tips with summer vegetables in a peppered crust, seared tuna with ginger, lemon pepper chicken. Res. sug. L Mon.– Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

RUPPERT'S—1662 Third Ave., at 93rd St. (831-1900). Casual. Continental/American. Spcls: steamed mussels, grilled fresh tuna or chicken served warm over Caesar salad, roast prime rib, lasagna primavera. Res. sug. L Mon.–Fri. 11:30 a.m.–4. D Sun.–Thu. 5–12.30 a.m. Fri.–Sat. to 1 a.m. Bar till 2 a.m. Br Sat. 11:30 a.m.–4, Sun. from 11 a.m. **(I)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American. Spcls: artichoke ravioli with a ragout of rabbit and cepes in a light truffle-scented broth; roast snapper with a gratin of endive and mustard sauce; roast loin of lamb with savoy cabbage, lamb sausage, bulgar, pignolis, raisins and peppers. Res. sug. L Tue.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D Sun.–Fri. 6–11:30, Sat. 5:30–11:30. Pianist. Private parties for 120. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, roasted Maine lobster with sauternes and mustard greens atop braised cabbage. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Sat. noon–2:30. Br Sun. seatings at noon and 2. D daily 6–10. **(E) Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B Mon.–Sat. 10:30 a.m.–noon, Sun. from 10. Tea daily 2–5. **AE, CB, DC, MC, V.**

Above 60th Street, West Side

ARRIBA ARRIBA—484 Amsterdam Ave., bet. 83rd–84th Sts. (580-8206). Casual. Mexican. Spcls: fajitas, California burrito, chili relleno. No res. Fri.–Sat. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. 4–1 a.m. Early bird D 4–7. Also **762 Ninth Ave., at 51st St.** (489-0810), **1463 Third Ave., bet. 82nd–83rd Sts.** (249-1423). **(I–M)** **AE, CB, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M–E)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Casual. Soul/creole. Spcls: barbecued spare-ribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 1–3. D Mon.–Thu. 3:30–11, Fri.–Sat. to midnight, Sun. 3–11. **(M)** **AE, DC, MC, V.**

THE GINGERMAN—51 W. 64th St. (399-2358). Casual. Continental. Spcls: shrimp curry, roast duck, rack of lamb. Res. sug. B Mon.–Fri. 8 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–5. Br Sun. 10 a.m.–4. D Mon.–Sat. 5–midnight, Sun. 4–11. Private parties for 15–100. Pianist Thu.–Sat. **(M)** **AE, CB, DC, MC, V.**

SARABETH'S—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: grilled Louisianna shrimp with braised Savoy cabbage, chanterelle mushrooms and tarragon; pan roasted baby chicken with sauteed spinach and sweet potato puree, grilled sliced leg of lamb with crisp fried onion cup filled with onion puree and assorted vegetables. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–9:30, Mon. 8 a.m.–10:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, V.**

SFUZZI—58 W. 65th St. (873-3700). Casual. Italian. Spcls: grilled salmon with lobster broth, asparagus, and black pepper aioli; fettuccine pomodoro with sauteed shrimp and basil, pizza Roma with tomato, mozzarella and basil. Res. sug. L Mon.–Fri. 11:30 a.m.– Br Sat.–Sun. 11:30 a.m.–3:30. D Sun. 5–11:3 Mon.– Sat. 5:30–11:30. Pre-theater daily 5:30–7:3 Private parties for 14–40. **(M)** **AE, CB, DC, MC, V**

SYLVIA'S—328 Lenox Ave., bet. 126th–127th St (996-0660). Casual. Soul Food. Spcls: barbecue spare ribs; southern fried chicken with collard greens, pea and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:3 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. I Mon.–Sat. 3–10:30. **(I)** **No credit card**

TAVERN ON THE GREEN—Central Park at 67th St. (873 3200). Casual. American. Spcls: grilled filet migno with potato gratin, sauteed Louisiana shrimp wit wild rice, classic Ceasar salad. Res. sug. L Mon.–Fri noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V**

THE TERRACE—400 W. 119th St. (666-9490). Formal Classical French. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons o veal with morels and sweet onion mousse, strawberr dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.-Sat. 6–10. Banquet facilities for 150. Harpist Tue.-Sat. Free valet parking. Closed through 8/14. **(E)** **AE, DC, MC, V.**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

QUEENS

BALTIJA—86-21 114th St., Richmond Hill (718–846-5900). Casual. Lithuanian-continental. Spcls: kugelis (Lithuanian potato pie), pork roast with horseradish-dill sauce. Res. sug. L and D Wed.–Sat. 11:30 a.m.–10, Sun. to 8. Br Sun. 11:30–4. Dancing Fri. at 10. Free parking. Closed Mon.–Tue. **(I)** **AE.**

QUARTIERE—107-02 Queens Blvd., Forest Hills (718-520-8037). Casual. Northern Italian. Spcls: fresh pasta, brick-oven pizza, grilled salmon. Res. sug. L Mon.–Fri. noon–5, Sat.–Sun. 12:30 p.m.–1 a.m. D Mon.–Fri. 5–11:30. **(M)** **AE, DC, MC, V.**

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—44th Drive at the East River (718-482-0033). Dress opt. Contemporary American. Spcls: grilled shrimp with caramelized corn and charred tomato, corn bisque with lump crabmeat custard, grilled sea scallops with swiss chard and fried polenta, roast freerange baby chicken with couscous, preserved lemon, merguez sausage and black olive sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

OTHER EVENTS

COMPILED BY GIA KOURLAS

ENEFITS—The Intercollegiate Metropolitan Alumni Association of New York hosts a fundraiser to promote **Housing Enterprise for the Less Privileged** on 8/6 at the New York Hilton from 6:30 to 10:30. Andrew Cuomo, president of HELP, speaks, and festivities include an open bar, hors d'oeuvres, and dancing. HELP is a non-profit group dedicated to building transitional and permanent housing and providing support services for homeless families and children. $42, $55, $60; reserve (420-0813). . . .Picnics, dancing, and performances highlight **Escapade on the Hudson** to benefit the Harlem Branch of the YWCA on 8/11 at 5:30. This cruise around Manhattan on the privately chartered Circle Line, departs at Pier 83 at the western end of 42nd St. Funds raised maintain the youth development community services program, develop membership courses, and create programs for adults in Harlem. $25, $45, $100; reserve (735-9764/9735). . . .Join the **Easter Seal Softball Classic** and support programs for people with disabilities. On 8/10–11 at Dewitt Clinton Park, Eleventh Ave. and 54th St. Form your team and call the hotline for more information (800-727-8785).

FESTIVALS AND FAIRS—The Hudson Street Festival celebrates summer with art, crafts, antiques, collectibles, leather, jewlery, *and* food on 8/10 from 11 a.m. to 6. Sponsored by the Coalition of Greenwich Village Organizations, Inc., this street event runs along Hudson St. from Bethune to Barrow Sts. Free (809-4900). . . .Combine the hot nights of summer with some of the *coolest* jazz at the **Harlem Week Celebration,** through 8/18, at various locales throughout Harlem. Call for specifics on the following: **Harlem Jazz Festival,** through 8/17 (722-9534); **Economic Development Luncheon Conference,** 8/7, at the New York State Office Building, 163 W. 125th St. Call for invitations (576-2651); **Youth Luncheon Conference,** 8/7, at the City University of New York North Academic Center, 138th St. and Covent Ave. Call for invitations (650-5326); **Gospel Festival,** 8/11, at noon at Grant's Tomb, 121st St. and Riverside Dr. Free; **Uptown Goes Downtown,** 8/13, from noon to 2, at City Hall. Features jazz, "Harlem Week Shorts," and a fashion show. Free; call for general information (427-3315). . . .**The Fourteenth Annual NewYork Renaissance Festival** continues through 9/15 (weekends only and 9/2) at Sterling Forest in Tuxedo, NY. Call for more information (645-1630).

LECTURES, READINGS, POETRY—Bretano's, 597 Fifth Ave., hosts **Avriel Goldberger** in a reading from her translated edition of Emilie Carles's *A Life of Her Own*. First published in France in 1977 as *Une Soupe aux Herbes Sauvages,* the biography became an instant bestseller that reflected the turbulent history of the twentieth century. On 8/7, 7–8. Free (826-2450).

PERFORMANCES—The Aboutface Theatre Company hosts **What Won't We Do for Love?** an evening of short musicals, 8/6–7 and 8/13–14, at 7 and 9. Features work of Marc Castle, Chan Chandler, and Shelly Gartner. At the Nat Horne Musical Theatre Building on Theatre Row, 442 W. 42nd St. $10; reserve (268-9638). . . .The Kings County Shakespeare Company presents **Much Ado About Nothing,** 8/6–11, at the Brooklyn Friends School, 375 Pearl St. two blocks from Borough Hall. 8/6—10 at 8 and 8/10–11 at 2. Directed by Judy Goldman, this production is set in Smalltown, USA. $5, $10; reserve (718-596-9685). . . .The Theater for the New City performs **War and Peace,** a new musical written and directed by Crystal Field, that satirizes the new world order in city streets, parks, and playgrounds, through 9/15. Locations: 8/10: E. River Park, E. River at 10th St., and on 8/11: Herbert Von King Park, Bedford-Stuyvesant in Brooklyn; both performances at 2. Free; call for more information (254-1109). . . .Nancy Oliver's **Dreams Are Funny,** a collection of seven short plays performed by HOME's company-in-residence Alarm Dog Rep., explores the psychic terrain of our lost society. Continues through 8/11, Wed.–Sun. at 8. Performances are at 44 Walker St., two blocks below Canal St. between Broadway and Church St. $12; call for more information (431-7434). . . .Joseph Tudisco's **Down to Earth** continues featuring a fifties' greaser who is sent to heaven by mistake. At Studio 4-A, 29 E. 19th St.; runs Tue.–Fri. at 8, until 8/9. $12 (874-9676).

TOURS

ETHNIC BROOKLYN—8/10 from 10 a.m. to 4, a mini-bus tour with Louis Singer of the homes, churches, and foods of Brooklyn's diverse populations from Greenpoint's Poles to Brighton's Russians. $25; reserve (718-875-9084).

GRAMERCY PARK: 19th CENTURY PANACEA—8/11 at 1, Arthur Marks leads a tour through the National Arts Club, the Player's Club, and Gramercy Park. Sponsored by the Museum of the City of New York. $15; reserve (534-1672).

CITYWALKS—Tours with John Wilson. 8/10 at 1, **Greenwich Village.** Meet at the southeast corner of Fifth Ave. and 8th St. . . .8/11 at 1, **Fifth Ave., From the Public Library to the Plaza.** Meet at the southwest corner of Fifth Ave. and 42nd St. $12. . . .Through 8/21, Wednesdays at 6, take a predinner walk through Greenwich Village. Meet at the southwest corner of Fifth Ave. and 8th St. $10; reserve (989-2456).

ELDRIDGE STREET PROJECT—Visit the Eldridge Street Synagogue, an architectural landmark, and other sites. Sundays on the hour from 10 a.m. to 4. Meet at 12 Eldridge St. between Canal and Division Sts. $4; $2.50 for children (219-0888).

MANHATTAN NEIGHBORHOOD TROLLEY—A narrated tour circling hourly through seven downtown neighborhoods including Chinatown, Little Italy, and the World Trade Center. On holidays and weekends only, noon–5, beginning at South and Fulton Sts. in the South Street Seaport. $4; call 677-7269 for other stops on the loop.

LOWER EAST SIDE TENEMENT MUSEUM TOURS—8/18 at noon: **Peddler's Pack.** A costumed guide will trace the life of an actual immigrant family, as the tour stops at the Daily Forward Building, the Educational Alliance, a yeshiva, and other historic places related to the immigrant experience . . . 8/11, 25 at noon: **Streets Where We Lived.** Prof. James P. Shenton leads a multi-ethnic walk focusing on past, present, and changes on the Lower East Side, in Chinatown, and Little Italy. From the museum, 97 Orchard St. $12, seniors $11, students $6 (431-0233).

TOURS WITH THE 92ND STREET Y—In town (must reserve ahead; 996-1100): 8/11 from 10 a.m. to 2, **Tour and Brunch at the Waldorf,** $50. . . .8/11 from 1 to 4, **Harlem: Cultural Capital of Black America,** $15.

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10 unless noted. 8/10, 24, 31 at 6: **Ghosts After Sunset;** meet at Washington Square Arch for a tour of the "haunted" Village, including the Mark Twain house and Gay Street. . . . 8/10, 17, 24, 31 at 2; 8/11, 18, 25 at 2 and 6: **Famous Murder Sites;** meet in front of the Omni Park Central Hotel, Seventh Ave. at 56th St., to take in the locales of some of the city's past crimes. . . . 8/10, 17, 24, 31 at 6: **Ye Olde Tavern Tour;** meet at Washington Square Arch for some visits to old and/or historic Village watering holes; drinks and tips extra. . . . 8/10 at 6: **Beverly Hills East;** meet by the Waldorf-Astoria, Park Ave. and 50th St., to explore this blue-ribbon neighborhood. . . .8/10, 18, 24 at 2: **A Tour Named Jackie;** meet at the Cooper-Hewitt Museum, Fifth Ave. and 91st St., to see the habitats of "the most famous woman in the world." . . . .8/11, 25 at 2: **Ghosts of the Great White Way;** meet in front of the Algonquin Hotel, 59 W. 44th St., for a spooky theatrical tour. . . .8/10, 11, 18, 25, 31 at 2: **Historic Greenwich Village;** meet at Washington Square Arch to hear about folklore, architecture, and history. . . . 8/10, 17 at 6: **Brooklyn Heights;** meet at the corner of Clark and Henry Sts. to explore New York's first historic district.

FRIENDS OF THE PARK—8/11 at 1:30 a.m., **Newark Bike Insomniacs.** Meet at the World Trade Center with a spare inner tube and a sunrise sandwich to catch the 2 a.m. PATH train to Newark. $1 (473-6283).

CENTRAL PARK—Walks and Talks. 8/11 at 2, "Ponderous Ponds," meet the Rangers at Central Park West and 100th St. to learn about the ecosystem that lives in the muddy waters of Central Park. Free. All park programs are subject to change. Please call 427-4040 to confirm.

URBAN PARK RANGERS—Walks and workshops; phone for details of the weekend programs. **Bronx** (548-7070). **Brooklyn** (718-287-3400). **Manhattan** (427-4040); also see "Central Park," above. **Queens** (718-699-4204). **Staten Island** (718-667-6042).

NATURE WALKS—At Wave Hill, W. 259th Street and Independence Ave., Bronx (549-3200): Every Sun. at 2:15, greenhouse-and-garden walks. All free with admission to the grounds; $2. . . . At Brooklyn Botanic Garden, 1000 Washington Ave. Brooklyn (718-622-4433): 8/11 at 1: a tour of the **Japanese Hill-and-Pond Garden** followed by a jazz concert in the Alfred T. White Memorial overlooking the garden. . . . At **New York Botanical Garden,** 200th St. and Southern Blvd.: guided tours of the Enid A. Haupt Conservatory, with its Palm Court, Fern Forest, and Desert Plant Collection in eleven glass houses; Thur. at 1:30, Sat. and Sun. between 11 a.m. and 4. Free with $3.50 Conservatory admission (seniors and students $1.25); admission free to all Sat., 10 a.m.– noon. Voluntary-contribution admission to Garden grounds.

SHORE WALKERS—The group's goal is to trek around all the waters and shorelines of New York. Most tours are $3 (982-9714).

URBAN TRAIL CONFERENCE—For information on out-of-town hikes: Bowling Green Station, Box 264, N.Y., N.Y. 10274 (718-274-0407).

LOOK FOR WILD FOODS—"Wildman" Steve Brill's walks in our town's parks, in search of edible plants in the environment. Phone for details, rules, and information about fees (718-291-6825). Most walks are 11:45 a.m.–3:45. 8/10, Central Park. 8/11, Cunningham Park, Queens.

COMPILED BY KATE O'HARA

SPORTS

BASEBALL—Mets, Shea Stadium, 126th St. and Roosevelt Ave. (718-507-6387), Queens. $6.50–$14. 8/7 at 7:40, 8/8 at 1:40 vs. Pittsburgh. . . .Yankees, Yankee Stadium, 161st St. and River Ave. (293-6000), Bronx. $4.50–$12. 8/9, 10 at 7:30, 8/11 at 1:30 vs. Detroit. 8/13, 14 at 7:30 vs. Kansas City.

BIATHLON—1991 Central Park Triathlon, 8/11 at 7:30 a.m. Participants will swim one-fourth of a mile in Lasker pool, then ride a bicycle for twelve miles, and end with a five-mile run. Big Apple Triathlon Club (289-4113), $40.

COMPILED BY KATE O'HARA

ACTIVITIES FOR CHILDREN

COMPILED BY EILEEN CLARKE

LINCOLN CENTER OUT-OF-DOORS—Exercise your vocal chords with African chants, Spanish songs, and other melodies for and by children with **Mike Glick and the New Song Project**; for ages 3 and up. 8/7 at 10:30 a.m. Watch clowns from the Big Apple Circus and Parisian acrobats Lo Jo Triban, plus stiltwalkers and artists on **Clown Theatre Day**. 8/10 at 12:30. The acrobats return on 8/11 at 2:30. Pretend you are under the sea as **Alice Farley** brings creatures–some on stilts–right to the audience. There's Slithy Toves, the Chamber Nautilus Laides, star fish, emerald shrimp, and a giant 13-foot venus conch shell that rescues a lost girl. 8/13 at 10:30 a.m. Also, at 5:30, more underwater drama with **Black Water**. Raindates next day. Fountain Plaza, Lincoln Center (875-5400). Free.

KING KONG—You can take a picture with the Empire State Building's hairy mascot until 9/2, anytime from 10 a.m.–6 on the 86th Floor Observatory. Fifth Ave. at 34rd St. (736-3100). $1.75 under 12, free under 5; adults $3.50.

RABBIT SENSE—A musical based on the tales of Uncle Remus, featuring Brer Rabbit, Fox, Bear, and Turtle. The tales reflect an urban setting; for ages 2 and up. Fri. and Mon. at 11 a.m. and 1:30; Sat. and Sun. at 1 and 3:30. TADA! Theater, 120 W. 28th St. (627-1732). $5; adults $7; reserve.

FLOATING CINEMA—Bugs Bunny fans can watch their favorite segments on a special movie barge. The 90-minute show features a short film on the history and new trends in animation, and will show old-time favorites, including Daffy Duck; for ages 9 and up. Take blankets, beach chairs, and flashlights. At dusk (about 8:45). 8/10 at Grand St. Park, Brooklyn; 8/11 at 107th St. Pier, Manhattan (800-834-3832). Free.

INTERNATIONAL PERFORMANCE & PRODUCTION—Mother Goose & Her Storybook Friends. A new musical featuring the Little Mermaid, Prince Charming, Bo Peep, and other childhood favorites; for ages 2 and up. Wed. at 10 a.m.; Thurs.–Sat. at 10 a.m. and 1; also, Thurs. at 7; through 8/10. Westbeth Theatre Center, 151 Bank St. (741-0391). $7.50; adults $10; reserve. . .**Funfest Workshop.** Creative dramatics, mime, and circus skills. Wed. at 11:30 a.m.; Thurs.–Sat. at 11:30 a.m. and 2:30. $5. Group rates available; reserve.

UNION SQUARE PARK—Go back to the good 'ol days with **The Heart of Gold Vaudeville Company**; for ages 3–9. 8/7 at 10:30 a.m. Amphitheatre area at north end of the park (614-2479). Free.

KINGDOMS OF LAND, SEA, AND SKY—Exhibit featuring illustrations of every kind of life from microbes to mammals. The display is broken down into six kingdoms–water, earth, air, joint kingdoms (animals who live in more than one environment), hidden kingdoms (life forms invisible to the naked eye), and the imaginary kingdom (creatures of fantasy and imagination); through 8/24. Special tour and **Storytelling Program** that answers: When do fish sleep and how did the tiger get its stripes? For ages 6–9. Call 930-0501 to reserve; program is available throughout the summer for groups of ten or more. New York Public Library, Fifth Ave. and 42nd St. Hours: Mon.–Wed. 11 a.m.–6; Thur.–Sat. 10 a.m.–6. Free.

NEW YORK PUBLIC LIBARY—Free programs. **Songs Say So Much.** Sing along with Jeff Sorg; for ages 4–8. 8/8 at 2. St. Agnes Branch, 444 Amsterdam Ave. (787-4014). . .**Preschool Stories.** With Marcia Lane; for ages 3–5. 8/13 at 10:30 a.m. Aguilar Branch, 174 E. 110th St. (534-2930). Reserve. . .**Telling it Tall: Tall Tales and Short.** Stories presented in sign language; for ages 6–12. 8/13 at 1. Inwood Branch, 4790 Broadway (942-2445). . .**Summer Dreams: Lazy Stories and Songs for a Hot Afternoon.** With Marcia Lane; for ages 7 and up. 8/13 at 1:30. Aguilar Branch, 174 E. 110th St. (534-2390).

TAKING SHAPE—Art From Studio in a School. See the work of children from kindergarten–12th grade: portraits, masks, quilts, puppets, and sculptures; through 9/6. PaineWebber Art Gallery, Sixth Ave. at 51st St. (713-2885). Hours: Mon.–Fri. 8 a.m.–6. Free.

WISEACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs; for ages 4–10. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

PENNY BRIDGE PLAYERS—Beauty and the Beast. A musical version of the famous tale of the selfless beauty, her selfish sisters, their father, and the glorious beast/prince himself. Tue.–Thurs. at 10:30 a.m. and 1; Fri. at 10:30 a.m.; Mon. at 1; runs from 7/30–8/9. Church of St. Luke and St. Matthew, 520 Clinton Ave., Brooklyn (718-855-6346). $5; adult $6; reserve. Group rates available.

PIPS COMEDY CLUB—Comedy, magic, ventriloquism, and lots of audience participation; for ages 3–12. Sun. at 1:30 and 3:30. 2005 Emmons Ave., Sheepshead Bay, Brooklyn (718-646-9433). $6.50; reserve.

THE PUPPETWORKS, INC.—Alice in Wonderland. See Alice, the smoking caterpillar, the disappearing Cheshire cat, and the King of Hearts' un-birthday ball; for ages 4 and up. Sat. at 12:30; through 8/24. The Puppetworks Theatre, 338 Sixth Avenue at 4th St., Park Slope, Brooklyn (718-965-3391). $4; adults $5; reserve.

JUST FOR KIDS—The Sorcerer's Circus. Watch the Bennington Marionettes as they tell a tale of a bumbling wizard, a brave boy, and their adventures in old-fashioned circus; for all ages. 8/8 at 10:30 a.m. Seuffert Bandshell, Forest Park, Queens. Rain site: Lost Battalion Hall, 93-29 Queens Boulevard, Rego Park (718-291-1100). Free.

VICTORY PARK—With a 45-foot-high slide, mini-roller coaster, Tilt-a-Whirl, bumper boats, and tamer rides for the tender ages, it's a small slice of Coney Island on the Hudson River. Sun.–Thurs. from 11 a.m.–11; Fri. and Sat. from 11 a.m–1 a.m.; through October. Pier 84, 44th St. and Hudson River (239-0796). $2; adults $4; ride tickets 2 for $1.

CENTRAL PARK PROGRAMS—Belvedere Castle: Butterflies and Pop-Up Books. Learn how to build a pop-up book and capture the days of summer, with bookbinder Susan Share; for ages 5–11. 8/10 at 1. 79th St., south of the Great Lawn (772-0210). Free; reserve. . .**The Dairy: Fossilmania.** Discover the importance of fossils in telling the past and make one for the future; for ages 5–11. 8/10 at 1:30. 65th St., mid-park (794-6564). Free; reserve. . .**Storytelling.** Peninnah Schram will read *Tales of Elijah*. 8/10 at 11 a.m.; program runs through 9/28. Hans Christian Andersen statue, facing the Model Boat Pond, E. 72nd St. entrance of Central Park (800-834-3832). Free.

THE MUSEUM OF TELEVISON AND RADIO—Television adaptations of classic children's books; for ages 3–9. **Saturday Screenings: The Velveteen Rabbit; Lyle, Lyle Crocodile: The House on 88th St.** 8/10 at 12:30 and 3:30; museum admission. 1 E. 53rd St. (752-4690). Hours: Tue. noon–8; Wed.–Sat. noon–5. $2.50; adults $4.50.

SOUTH STREET SEAPORT MUSEUM—Catch of the Day. Discover different types of fish and make a soft sculpture version to take home in a net; for ages 6–12. 8/11 at 2. Exhibits: **First Encounters**—Spanish Explorations in the Caribbean and U.S., 1492–1570. The largest traveling exhibition in the country on the Spanish exploration details the voyages of Christopher Columbus and Juan Ponce de Leon, with a look at Native American life at that time. Children's Center, 165 John St.; tickets at Visitors' Center on Fulton St. or the Pier 16 Ticketbooth (669-9400). Hours: Daily, 10–5. $3; adults $6.

CHILDREN'S MUSEUM OF MANHATTAN—Book Reading. Linda Gramatky Smith will read her father's book, *Little Toot and the Lock Ness Monster*, a tale about an adventurous little tugboat; for ages 4 and up. 8/11 at 11:30 a.m. At 1, there will be discussion about the creation of the book; for ages 6 and up. **Big Apple Magic.** With Bob Markwood. 8/11 at 2 for ages 4 and up; at 3:15 for ages 7 and up. Additional $1 for workshops. Exhibit: **Discover Dinosaurs**–Children can uncover dinosaur fossils from a dig table, see a 34-foot robotic Apatosaurus model that moves and makes sounds, and put together their own 4-foot dinosaurs with skeleton puzzles. Tisch Building, 212 W. 83rd St. bet. Broadway and Amsterdam Ave. (721-1234). Summer Hours: Tues.–Sun. 10 a.m.–5. Thurs. after 3 free to public-school students with identification; closed Mon. $4.

NEW YORK BOTANICAL GARDEN—Scent-Sational. Children and adults will identify, gather, and prepare herbs to make a wreath; for ages 5–10. 8/11 at 1. 200th St. and Southern Blvd., Bronx (220-8616). $22; reserve.

BROOKLYN BOTANIC GARDEN—Wonderful Waterlilies. Explore plants that live in, under, and around water, and learn how they survive. Take a clear plastic 2-liter bottle to make your own soggy garden; for ages 3–12. 8/10 at 2:30. 1000 Washington Ave., Brooklyn (718-622-4433, ext. 377). $6; reserve.

BROOKLYN CHILDREN'S MUSEUM—Sounds of African Shores. Take in the exhilerating sights and sounds of Africa in Motion as they sing and dance to traditional African beats; for ages 6 and up. 8/9 at 6:30. Museum admission. 145 Brooklyn Ave. (718-735-4400). Hours: Daily except Mon. and Tue. 2–5; weekends and holidays noon–5. $3.

NEW YORK AQUARIUM—Marine Explorer Program. These are the last days for the summer program; for ages 6–9. "Beach Expedition." Wade in local waters and study marine organisms with microscopes, plankton, and seine nets. 8/12 at 9 a.m. "Fish and Sharks." Learn all kinds of fish trivia and feed (gulp!) the sharks. 8/13 at 9 a.m. "Wonderful Whales." Meet beluga whales, bottlenose dolphins, and the animal training staff. 8/14 at 9 a.m. "Introducing Invertebrates." Meet, touch, feed, and observe sea anemones, urchins, stars, horseshoe crabs, and lobsters. 8/15 at 9 a.m. W. 8th Street and Surf Ave., Brooklyn (718-265-3448). Each workshop $25; reserve.

NEW YORK HALL OF SCIENCE—Mysteries in Space Exploration. Workshop on mankind's place in outer space, with Young Astronaut coordinator Ellen Goldstein. 8/11 at 1 and 2:30. Additional $3. If you're wondering which way to turn this summer, you might as well go to the **Giant Maze**, a 2,300-square foot game of confusion. Super sleuths will also want to check out the fingerprinting, hair analysis, and other forensic activities. 47-01 111th St., Flushing Meadow Corona Park, Queens (718-699-0005). Hours: Wed.–Sun. 10 a.m.–5. $2.50; adults $3.50.

BOOKS

VEGETABLE SOUP, by Jeanne Modesitt; illustrated by Robin Spowart. Grades 1–4. Aladdin, $4.50.

THE GUPPIES OF HILLY DALE HOUSE, by Anne Baird; illustrated by Mary Morgan. Preschool–Kindergarten. Simon & Schuster, $13.95.

ALPHABET ANIMALS, by Charles Sullivan. Preschool. Rizzoli, $15.95.

RETURN OF THE OSPREYS, by Nancy Hennigsen; illustrated by Carol Wilson. Grades 2–5. Peregrine Press, $6.95.

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EY TO ABBREVIATIONS

E	**American Express**
B	**Carte Blanche**
C	**Diners Club**
C	**MasterCard**
	Visa

lease check hours and talent in advance. Many places re forced to make changes at short notice.

POP/JAZZ

BILENE CAFE—73 Eighth Ave., bet. 13th–14th Sts. (255-7373). Southern Italian restaurant with blues Sun.–Thu. from 9:30, Fri.–Sat. from 10. 8/7: Johnny Gale's Rockin' Blues. 8/8: Rocky Jr. and Marked Deck. 8/9, 10: Snooky Pryor. **AE, MC, V.**

NGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). 8/7: Art Lohman Band. 8/8: The Broomdusters Blues Band. 8/9: Melissa Hamilton. 8/10: Veronica Nunn. 8/11: Sophia Laiti. 8/12: Jam session with Ron Petrides. 8/13: Howie Wyath and Fingerbusters with George Jr. **AE, CB, DC.**

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. 8/7, 8: Stafford James Project with pianist Marc Copland and Akira Tana on drums. 8/9, 10: Charles McPherson Quartet. 8/11: Salvatore Bonafede Trio. 8/12: Peggy Stern Quartet featuring Vic Juris. 8/13: Holly Hoffman Trio. Sets Sun.–Thu. at 9 and 11, Fri.–Sat. at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 8/11: Michel Petrucciani Quartet plus Eddie Gomez Quartet. 8/13–18: Gil Scott-Heron and Amnesia Express. Shows Tue.–Sun. at 9 and 11:30, Mon. at 9, 11, and 1 a.m. Every Tue.–Sat. following the last set until 4 a.m.: "After Hours with Ted Curson and Friends." **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 8/7: Donovan; Barry Crimmins. 8/8: An evening with Dave Koz and Phil Perry. 8/9: Al Stewart with Peter White. 8/10: Buster Poindexter and his Banshees of Blue. 8/12: The Fabulous Thunderbirds. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 8/10: Pianist Cedar Walton with David Williams on bass and Billy Higgins on drums. 8/11: Pianist Larry Willis with Kevin Eubanks on guitar and Bob Cranshaw on bass. 8/12–17: Pianist Mulgrew Miller with Buster Williams on bass and Greg Hutchinson on drums. **AE, CB, DC, MC, V.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant with outdoor garden. Through 8/11: Lew Tabackin Quintet. 8/12, 19: Clifford Jordan Big Band. 8/13–18: Harry "Sweets" Edison All-Star Quintet. **AE, CB, DC, MC, V.**

DELTA 88—332 Eighth Ave., bet. 25th–26th Sts. (924-3499). 8/7: Little Big Band. 8/8: Loup Garou. 8/9: New Voices of Freedom. 8/10: Styve. 8/12: Gary and the Mood Swingers. 8/13: Dots Will Echo. **AE, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 8/9: Willy Kelly on fiddle. 8/16: Jerry O'Sullivan on uillean pipes. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). 8/12, 19: Les Paul Trio. 8/13–18: Helen Merrill and her trio. Shows Sun.–Thu. at 8 and 10, Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Chinese restaurant with jazz. Through 8/18: Dorothy Donegan Trio. Sets 6:30, 8, and 9:45. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 8/7: Ray Gallon. 8/8–10: Peter Madsen Duo. 8/12, 13: Armen Donelian. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., alternating with song-stylist Grenoldo Frazier. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

INDIGO BLUES—221 W. 46th St. (221-0033). 8/8: Vincent Henry and Gerald Trottman. 8/9: Cadence Tropicale. 8/10: Brazilian Night. 8/11: Brazilian Energy Sounds. Shows at 9 and 11. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.– Sat. from 9:45. 8/7–10: Pianist Peggy Stern with Sean Smith on bass. 8/14–17: Pianist Dick Katz with Steve LaSpina on bass. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 8/7, 14: Big Combo Series. 8/8–10: Paul Motion Trio with Bill Frisell and Joe Lavano. 8/11: Michael Formanek and Wide Open Spaces. 8/12: Co/Motion; Ropes of Sand. 8/13: Andreas Manndorff; Les Miserables Brass Band. **AE, MC, V.**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 8/7: Commander Cody and the Lost Planet Airmen. 8/8: Bobby Radcliff. 8/9, 10: The Jon Paris Blues Band. 8/11: Blues Jam featuring the Chris Carter Band. 8/12: J.T. Bowen and the Loveman Band with Mark Pender. 8/13: Johnny Gale's Rockin' Blues Revue. Shows nightly from 9, except Sun. at 8:30. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). *Sporting House Revelries:* authentic look at bordello music. Shows Tue.–Sat. at 9:30 and 11:30. Woody Allen holds forth every Mon. Closed Sun. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed: Bob Litwak with Ken Peplowski and Spanky Davis followed by the Michael Bergman Band. Thu.: K.M Dutch Jazz Band. Fri.: Lou Anderson Big Band followed by Sam Ulano and His Dixielanders. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars. Mon.: Howie Wyeth Ragtime Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 8/7: Jersey Shore Night with Joy of Six. 8/8: K-Rock Josie Sang featuring Stuttering John. 8/9: The Prowlers and The Downtown Boys. 8/10: The B.A.C. Band with Tommy Byrnes and Tony Bruno. 8/11: The Midnight Roosters featuring Kerri. 8/12: Four Sticks- a Led Zeppelin Tribute. 8/13: Soft Parade. **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Jazz singer-pianist Ken Brauner plays every Tue.–Fri. from 5–9. Janice Friedman's Jazz Trio, Tue. and Wed. from 9:30–1:30 a.m. The Ken Brauner Trio play Thu.–Fri. 9:30–1:30 a.m. Sat.–Mon. guest artists from 7–11. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 8/7: Mzwakhe and the Equals. 8/8: African Dance party with Sonny Okosuns. 8/9: Modern Voodoo dance with Boukman Eksperyans. 8/10: Shleu Shleu. 8/12: Willie Colon. **AE, CB, DC, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 8/11: Richard Davis and Friends. 8/12: The Music of Gil Evans played by the Monday Night Orchestra directed by Miles Evans. 8/13–18: Bley/Giuffre/Peacock. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 8/9, 10: Noel Pointer. 8/16, 17: Gloria Lynn. Every Sun. and Wed. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. **AE, DC, MC, V.**

TRAMPS—45 W. 21st St. (727-7788). 8/7: Neal Black and the Preachers; The Longshadows. 8/8, 9: Boozoo Chavis and the Magic Sounds. 8/11: Barleycorn. 8/13: Elliott Murphy; Lojo Triban. **AE, MC, V.**

TRUE BLUE—1286 First Ave., at 69th St. (734-2862). Chinese and American restaurant with entertainment nightly from 9:30. 8/7: The Pinballs with Bryan Miller. 8/8: Peter Valentine; The Bitter Boys; The After Midnight Rock Jam. 8/9: The Soul Sisters. 8/10: Soft Parade, a Doors Tribute. 8/11: Chance Wayne. 8/12: Wildlife, Conspiracy of Hearts. 8/13: The Rockets, *featuring* Taryn Hunter. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). **Top of the Gate:** *Love Lemmings*, a satirical comedy revue, Wed.–Fri. at 8, Sat. at 7:30, Sun. at 3. **Downstairs:** 8/12: "La Sonesos" featuring Tito Rojas and his orchestra and Ray Sepulveda and his orchestra with guest soloist saxophonist Sonny Fortune. **Terrace:** 8/7–11: The Larry Golding trio with Peter Bernstein on bass and Bill Stewart on drums. Every Mon.: pianist Raphie D'Lugoff. Tue.: Hellman's Angels. 8/9, 16 at 7:30 and 8:45: *A Living Tribute to Bobby Darin* featuring singer Stan Edwards with Gary Pace on piano, Tom Kirchmer on bass and Tony Lupo on drums, produced by Harriet Wasser. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 8/11: Ed Blackwell Project featuring Ahmed Abdullah, Carlos Ward, and Mark Helias. 8/12: The Vanguard Jazz Orchestra. 8/13–18: Harper Brothers. **No credit cards.**

VISIONS—125 Macdougal St. (673-5576). 8/7, 8: John Fedchock/Maria Schneider Big Band. 8/9, 10: Leo Traversa Quintet with Romero Lubambo, and Kim Plainfield. 8/11: Vera Maria Teixeira with Cidinho Teixeira, Vanderlei and Greg Jones. 8/12: Jam session with Eddie Henderson. 8/13: Amazona: Richard Boukas, Tony Regusis, John Arbo and Ray Marchica. Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m. **AE, MC.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 8/7: Dreyer Brothers; God St. Wine. 8/8, 9: Spin Doctors; Billy Goat. 8/10: The Grapes; Cinnamon Sky. 8/11: Shaman. **AE, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. from 8. Through 8/10: Pianist Pete Malinverni with Dennis Irwin on bass and Vernel Fournier on drums. 8/12–17: Pianist Lynne Arriale with Gene Bertoncini on guitar and Bob Cranshaw on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 8/7: Birds of Fire; Bootleg. 8/8: Nitty Gritty Dirt Band and Kelly Willis. 8/9: Spencer Davis Band plus the Bennett Bros. 8/10: Hank Ballard and the Midnighters; Roomful of Blues. 8/12: Billy Vera. 8/13, 14: Etta James. **AE, CB, DC, MC, V.**

COMEDY/MAGIC

BOSTON COMEDY CLUB—82 W. 3rd St., bet. Thompson and Sullivan Sts. (477-1000). Boston's best co-

SOLUTIONS TO LAST WEEK'S PUZZLES

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medians perform nightly. Through 8/10: Brian McFadden, Tony Vee and Johnny Lampert. 8/11, 12: Open Mike night with Jay Mohr and Helen Keaney. 8/13–17: Rich Francese and Mark Marron. Shows Sun.–Thu. at 9, Fri. at 9:30 and 11:30, Sat. at 10 land midnight. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Regulars include: Allan Havey, Joy Behar, Linda Smith, Mario Joyner, Jonathan Solomon and Mario Cantone. Every Mon., Showcase. Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 8, 10:15, and 12:30 a.m. **AE.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 8/11: Comedians Adam Ferrara, Bill Rutkoski, John Rizzo, Ben Creed, Harry Freedman, Danny Curtis, Scott Bruce and Al Romero. 8/12–18: John Lambert, Carl Guerra, Bob "In Your Face" Golub, Mike Eagan, Scott Bruce, Randall Hyten, and Danny Curtis. Sun.–Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 8/7: Magicians Mark Mitton and Eric DeCamps with pianist Rich Sanders. 8/8: Magician Peter Samelson. 8/9, 10: Magician Peter Samelson with juggler Michael Marlin, comedy/magician Todd Robbins and pianist Rich Sanders. 8/13: Close-up magic of Meir Yedid and Imam. Shows Tue.–Thu. at 9, Fri.– Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 8/11: Comedians Lew Schneider; Jonathan Solomon, Brian McFadden, and Adrian Tolsch. 8/13–18: Roger Kabler, Jeff Stilson, Anthony Clarke and Sam Greenfield. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

CAFE SOCIETY—915 Broadway at 21st St. (529-8282) Dine and dance every Mon.–Tue. from 8–midnight to Stan Bronstein and the Swing Fever Orchestra. Wed.: Jazz and blues. Thu. 9–11: "Cafe La Cage" featuring celebrity impersonators. Fri.–Sat. live D.J. at 11. **AE, DC, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to Mike Cossi and his music, Mon.–Thu. 7:30–midnight, Fri.–Sat. till 2 a.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). 8/7–9, Wed. at 9, Thu.–Fri. at 9 and 11:15: Swing-jazz-comedy-vocal trio - Wiseguys. **AE, MC, V.**

DANNY'S—346 W. 46th St. (265-8133). 8/7: Singer Chrys Cicalo. 8/8, 9: Singer-comedienne Leah Teller Staiman. 8/10: Kathy Halenda's *Brassy Broads of Broadway* with pianist Ian Herman. **Piano Bar:** Every Wed.–Sat. from 8:30–12:30 a.m. : Pianist Danny Apolinar. **AE, DC, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 8/7: *Songs of the South,* musical revue. 8/8: Marching to Euphoria, comedy troupe; singer Warren Wolf. 8/9: Singer Gary Wright; Scared Scriptless, improvisational comedy. 8/10: Singer Melanie Votaw; Gotham City Imrov. 8/11: Lily Flamingo, musical comedy characterizations; Raquel Brown form "Miss Saigon." 8/12: Brian Gari's *A Hard Time To Be Single,* revue. 8/13: *Hopeful Romantics,* revue of Manilow songs. Shows at 8 and 10. **No credit cards.**

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 8/7: Singer Chris Brown; comedian Tom Ammiano. 8/8: Singer Ariel Lucas; Mindfield, sketch comedy. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 8/7: Singer Phillip Officer; singer Ilene Reid. 8/8: Singer-songwriter Amanda Green; comedienne Cherly Lodge. 8/9: Pianist-singer Sharon Douglas; singe Lina Koutrakos. 8/10: Singer Cathy Carpino; singe Deborah Tranelli. 8/11: Singer Teri Lynn Paul. 8/12 Singers and songwriter David Finkle and Ed Nicodemi; singers and songwriter John Simon and C.C Lovehart. 8/13: Singer Deborah Tranelli; singer Jan Fuller. **No credit cards**

55 GROVE STREET—55 Grove St. (366-5438). 8/8: Singer Arthur Kirson. 8/9: Feller Jast, musical comedy Quinn Lemley & Co., variety show benefit. 8/10 Singer Patrice Marie; No Time Players, comedy troupe. 8/11: Singer Kathy Fraenza; Wotring and Stanley, comedy duo. **No credit cards**

JUDYS—49 W. 44th St. (764-8930). Restaurant-cabaret 8/7, 8: Kim Garfunkel with pianist Paul Trueblood. 8/9: Sal Pinto with the Darryl Kojak Trio. **AE, CB, DC, MC, V.**

THE RAINBOW ROOM—65th Floor, GE Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Wed.–Thu. 7:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5–midnight. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 8/31: *What A Swell Party, The Cole Porter Revue*, a musical tribute featuring Mary Cleere Haran, Terri Klausner, and Helen Schneider. Shows Tue.–Sat. at 9 and 11:15. **AE.**

TATOU—151 E. 50th St. (753-1144). "Star Cabaret" featuring Lina Koutrakos on 8/6. Mark Nadler and the Swizzle Sisters on 8/13. Showtime 11:30. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Lobby:** Singer-pianist Buck Buchholz plays the music of Berlin, Porter, Kern and Gershwin every Wed.–Sat. from 5–8, Sun. 5–10. **AE, CB, DC, MC, V.**

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Robert Mosci plays every Tue.–Thu. from 9–1 a.m., Fri.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Bemelmans Bar:** Through 8/30: Singer-pianist Kurt Wieting, Mon.–Fri. 9:30–12:30 a.m. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). Singer-songwriter-pianist Jimmy Roberts plays Porter and Gershwin songs plus favorite Broadway show tunes every Tue.– Sat. from 8–midnight. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—119 W. 56th St. (245-5000). **Le Bar Montparnasse:** Jazz-pianist Buddy Montgomery and friends, Tue.– Sat. 9–1 a.m. **AE, CB, DC, MC, V.**

PLAZA ATHENEE—Madison Ave. at 64th St. (734-9100). **Le Regence:** Pianist-singer Bob Kail plays Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **Dining Room:** Pianist Tony Monte plays every Tue.–Sat. from 6–10. **AE, CB, DC, MC, V.**

U N PLAZA–PARK HYATT—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Pianist Jeffrey Dawson plays Sun.–Thu. 5:30–12:30 a.m., pianist Andy Wasserman plays Fri.–Sat. 5–9 and Richard Atkins takes over from 9–1 a.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.–Fri. from 9–1 a.m., Sat. 10–2 a.m. **AE, MC, V.**

DIVA—306 E. 81st St. (650-1928). An intimate new room in a brownstone with singer-pianist Charles De Forest every Mon.–Sat. from 8–12:30 a.m. **MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Catalan-Mediterranean restaurant with pianist Raphael Tomas every Tue.–Sat. from 6:30–11. **AE, CB, DC, MC, V,**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Bob Shephard performs, Thu.–Fri. from 6–11. **AE, CB, DC, MC, V.**

RADIO HIGHLIGHTS

COMPILED BY GIA KOURLAS

WFUV—	90.7 FM
WNCN—	104.3 FM
WNYC—	93.9 FM
WQXR—	96.3 FM; 1560 AM

Wed., August 7

2:00/WNCN—J. Haydn: Sym. No. 87 in A; **Beethoven:** Piano Sonata No. 1 in f, Op. 2.

WNYC—The Chamber Music Society of Lincoln Center. **Stravinsky:** Double Canon for String Qt.; **Debussy:** Sonata for Flute, Viola, and Harp.

WQXR—Fasch: Sonata in F for Two Oboes and Two Bassoons.

3:00/WNCN—Pisendel: Cto. for Violin in D; **J.C.F. Bach:** Sym. No. 3 in d.

WQXR—Bernstein: *On the Town,* Three Dances.

4:00/WNCN—Bach: "Brandenburg" Cto. No. 2 in F; **Dvorák:** *Carnival,* Ov., Op. 92.

WQXR—Vivaldi: Violin Cto. No. 5 in A, Op. 4.

5:00/WNCN—Hérold: *Zampa,* Ov.

WQXR—Offenbach: *Kakadu,* Ov.

6:00/WNCN—Tchaikovsky: *Marche Slave,* Op. 31; **Mendelssohn:** *Athalia,* "War March of the Priests."

7:00/WNCN—Rossini: *The Thieving Magpie,* Ov.; **C.F.C. Fasch:** Cto. for Trumpet, Oboe, and Violin in E.

WQXR—Respighi: *Three Botticelli Pictures;* **Telemann:** Cto. for Flute, Oboe d'amore, and Viola d'amore in E.

9:00/WNCN—Rachmaninoff: Cto. for Piano No. 2 in c, Op. 18; **Offenbach:** *La Fille du tambour-major,* Ov.

Thu., August 8

2:00/WNCN—J. Haydn: Piano Sonata No. 62 in E-Flat; **J.C. Bach:** Sextet in C.

WNYC—The St. Louis Symphony Orchestra. **Mozart:** Piano Cto. No. 18; **Glazunov:** *The Seasons,* "Summer" and "Autumn."

WQXR—Rodrigo: *Sones en la Giralda.*

3:00/WNCN—Beethoven: Violin Sonata No. 2 in A, Op. 12; **Vivaldi:** Cto. for Recorder in C.

WQXR—Mozart: Rondo in A.

4:00/WNCN—Smetana: *The Bartered Bride,* Ov.; **Brahms:** *Academic Festival Overture,* Op. 80.

WQXR—Rossini: *The Barber of Seville,* Ov.

5:00/WNCN—Alberti: Sonata for Two Trumpets in D; **Liszt:** "Hungarian" Rhapsody for Orch. No. 3 in D.

WQXR—Lehár: *The Count of Luxembourg,* Waltzes.

6:00/WNCN—Delibes: *Sylvia,* "Procession of Bacchus"; **R. Strauss:** *Der Rosenkavalier,* Waltzes.

7:00/WNCN—Bach: Cto. for Two Violins in d; **Mozart:** Sym. No. 21 in A.

WQXR—Gershwin: *Porgy and Bess,* "Catfish Row"; **Handel:** Cto. for Lute and Harp in B-Flat, Op. 4.

8:00/WNCN—J.F. Schubert: Cto. for Clarinet and Bassoon in E-Flat; **Schumann:** Overture, Scherzo, and Finale, Op. 52.

9:00/WNCN—Saint-Saëns: *Carnival of the Animals;* **Janácek:** Sinfonietta.

Fri., August 9

2:00/WNCN—J. Haydn: String Qt. in g, " The Rider," Op. 74; **Massenet:** *Scénes Pittoresques.*

WNYC—Schubert: Rondo in A for Violin and Strings; **Saint-Saëns:** Piano Cto. No. 2.

WQXR—Heifetz: Three Preludes.

3:00/WNCN—Mozart: Serenade No. 13 in G; **Baston:** Cto. for Recorder No. 2 in D.

WQXR—Bach: Keyboard Cto. in f.

4:00/WNCN—Handel: *Water Music,* Suite No. 3 in G; **Tchaikovsky:** *The Sleeping Beauty,* Waltz, Op. 66.

WQXR—Nielsen: *Helios,* Ov.

5:00/WNCN—Bernstein: *Candide,* Ov.; **Bach:** *Anna Magdalena Notebook,* Little Suite.

WQXR—Mozart: Horn Cto. No. 1 in D.

6:00/WNCN—Chopin: Polonaise No. 6 in A-Flat, "Heroic," Op. 53; **Holst:** *The Planets,* "Jupiter."

7:00/WNCN—Beethoven: *Léonore,* Ov. No. 3, Op. 72; **Vivaldi:** Cto. for Violin No. 7 in B-Flat, "La Cetra," Op. 9.

8:00/WNCN—C.P.E. Bach: Cto. for Oboe in E-Flat; **Mozart:** Sym. No. 14 in A.

9:00/WNCN—Mussorgsky: *Pictures at an Exhibition;* **Torelli:** Cto. for Trumpet in D.

WQXR—J. Haydn: Sym. No. 99 in E-Flat; **Beethoven:** Cello and Piano Sonata No. 5 in D, Op. 102.

Sat., August 10

10:00 a.m./WNCN—Mozart: Cto. for Violin No. 1 in B-Flat; **J. Haydn:** Piano Sonata in b.

WQXR—Rossini: Intro., Theme, and Variations.

11:00 a.m./WNCN—Bach: "Brandenburg" Cto. No. 4 in G; **Mendelssohn:** Piano Sonata in g, Op. 105.

WQXR—Elgar: Serenade in e for Strings; **J. Haydn:** Qt., Op.103.

12:00/WNCN—Handel: *Music for the Royal Fireworks.*

WQXR—Mozart: Flute Qt. in G; **Stravinsky:** Four Studies.

1:00/WNCN—Beethoven: Cto. for Violin in D, Op. 61.

1:30/WQXR—Saturday Afternoon at the Opera. **Tchaikovky:** *Eugene Onegin.* Cast: Weikl, Kubiak, Burrows, Ghiaurov; conductor: Solti.

2:00/WNCN—Mozart: Violin Sonata in A.

3:00/WNCN—J. Haydn: String Qt. No. 67 in D, Op. 64.

4:00/WNCN—Rossini: *The Barber of Seville,* Ov.; **Boccherini:** Cto. for Cello in G.

5:00/WNCN—Bach: Toccata and Fugue in d; **Vivaldi:** Cto. for Oboe in D.

WQXR—Mozart: Qt. No. 16 in E-Flat; **Schumann:** Piano Qnt. in E-Flat, Op. 44.

6:00/WNCN—Smetana: *The Bartered Bride,* Dances; **Mozart:** Flute Qt. in C.

7:00/WNCN—J. Haydn: Cto. for Trumpet in E-Flat; **Milhaud:** *The Bull on the Roof.*

8:00/WQXR—The Cleveland Orchestra. **Ravel:** Piano Cto. in G; **Beethoven:** Sym. No. 3 in E-Flat, "Eroica." Conductor: Pesek.

9:00/WNCN—Beethoven: Piano Sonata No. 23 in f, "Appassionata," Op. 57.

Sun., August 11

10:00 a.m./WNCN—Carulli: Cto. for Guitar in A, Op. 140; **J. Haydn:** Lute Sonata No. 2 in F.

WNYC—Hindemith: Qnt., Op. 30; **Stravinsky:** *Song of the Nightingale.*

WQXR—Debussy: *La Mer.*

11:00 a.m./WNCN—Mussorgsky: *Night on Bald Mountain;* **Zelenka:** Cto. Grosso in G.

WQXR—Beethoven: Sym. No. 1 in C; **Stravinsky:** *Scherzo Fantastique.*

12:00/WNCN—Tchaikovsky: *The Nutcracker,* Suite, Op. 71; **Stanford:** "Irish" Rhapsody No. 5.

WQXR—Pachelbel: Suite in B-Flat.

1:00/WNCN—The Chicago Symphony Orchestra. **Rachmaninoff:** Cto. for Piano No. 4 in g, Op. 40; **Tchaikovsky:** Sym. No. 1 in g, "Winter Dreams," Op. 13.

WQXR—Beethoven: Qt. in F.

2:00/WQXR—Grieg: *Sigurd Jorsalfar,* Suite; **Dowland:** Five Dances.

3:00/WNCN—Mozart: Violin Sonata in E-Flat.

WQXR—J. Haydn: Sym. No. 88 in G.

4:00/WNCN—Suppé: *Light Cavalry,* Ov.; **J.C.F. Bach:** Sym. No. 10 in E-Flat.

WQXR—Brahms: Trio No. 2 in C, Op. 87.

5:00/WNCN—Sarasate: *Zigeunerweisen,* Op. 20; **Vivaldi:** Cto. for Flute in D.

6:00/WNCN—Copland: *Rodeo,* "Buckaroo Holiday"; **C.P.E. Bach:** Violin Sonata in c.

7:00/WNCN—Brahms: "Variations on a Theme by Paganini"; **Sullivan:** Cto. for Cello in D.

8:00/WQXR—"Sunday Night Opera House." **Verdi:** *Stiffelio.* Cast: Carreras, Sass, Manuguerra, Ganzarolli; conductor: Gardelli.

Mon., August 12

2:00/WNCN—Mendelssohn: String Sym. No. 7 in d; **Beethoven:** Violin Sonata No. 8 in G, Op. 30.

WQXR—Corelli: Trio Sonata in A, Op. 1, No. 3.

3:00/WNCN—Mozart: Sym. No. 35 in D, "Haffner."

WQXR—Sibelius: *Scènes Historiques,* "La Chasse."

4:00/WNCN—Rimsky-Korsakov: *The Snow Maiden,* "Dance of the Tumblers"; **Liszt:** "Hungarian" Rhapsody No. 15 in a, "Rakoczy March."

WQXR—Saint-Saëns: *Allegro Appassionato,* Op. 70.

5:00/WNCN—Sullivan: *The Mikado,* Ov.; **Bach:** Cantata 146, "My Spirit Be Joyful."

WQXR—Mozart: Serenade in D.

6:00/WNCN—Chopin: Polonaise No. 1 in A, "Military," Op. 40.

7:00/WNCN—Mozart: Piano Sonata No. 12 in F; **Vivaldi:** Cto. for Violin No. 12 in C, Op. 8.

WQXR—Beethoven: Sym. No. 8 in F; **Otto:** Trumpet Cto. in E-Flat; **Delibes:** *Coppelia,* Ballet Suite.

8:00/WNCN—Molter: Cto. for Trumpet No. 1 in D; **A. Scarlatti:** Sinfonia No. 2 in D.

WNYC—Biber: "Rosary" Sonatas.

WQXR—Dittersdorf: Sym. No. 4 in F.

9:00/WNCN—Tchaikovsky: Sym. No. 4 in f, Op. 36; **G. Gabrieli:** *Canzon XV.*

WQXR—The Boston Symphony Orchestra. **Beethoven:** Sym. No. 8 in F; **J. Haydn:** Sinfonia Concertante in B-Flat for Violin, Cello, Oboe, and Bassoon, Op. 84. Cast: Lowe, Eskin, Genovese, Svoboda; conductor: Ozawa.

Tue., August 13

2:00/WNCN—J. Haydn: String Qt. in D, Op. 76; **Mozart:** Cto. for Piano No. 3 in D.

WNYC—The Los Angeles Philharmonic. **Prokofiev:** *War and Peace,* Suite; Violin Cto. No. 1.

WQXR—Gershwin: *Cuban,* Ov.

3:00/WNCN—Bach: Orch. Suite No. 2 in b; **Telemann:** Cto. for Oboe in d.

WQXR—Mendelssohn: Concert Piece in e for Clarinet and Basset Horn.

4:00/WNCN—Mozart: *The Marriage of Figaro,* Ov.; **Liszt:** "Hungarian" Rhapsody for Orch. No. 2 in d.

WQXR—Ravel: *Menuet Antique.*

5:00/WNCN—Suppé: *Morning, Noon, and Night in Vienna.*

WQXR—Fasch: Sinfonia in G.

6:00/WNCN—Saint-Saëns: *Danse Macabre.*

7:00/WNCN—Mozart: Oboe Qt. in F.

WQXR—J.C. Bach: Sinfonia in D for Double Orch., Op. 18.

8:00/WFUV—"A Box at the Opera." **Wagner:** *Das Reingold.*

WNCN—C.P.E. Bach: Sym. No. 2 in B-Flat.

WQXR—Mozart: Cto. for Three Pianos in F.

9:00/WNCN—Lalo: *Symphonie espagnole,* Op. 21.

WQXR—Piston: *The Incredible Flutist.*

TELEVISION HIGHLIGHTS

COMPILED BY STEPHEN DUBNE

2 WCBS
4 WNBC
5 WNYW
7 WABC
9 WWOR
11 WPIX
13 WNET
21 WLIW
31 WNYC
49 WEDW
50 WNJM
55 WLIG
AMC American Movie Classics
A-E Arts & Entertainment
BET Black Entertainment Television
BRV Bravo
MAX Cinemax
CUNY City University Television
TDC The Discovery Channel
DIS The Disney Channel
ESPN ESPN
FAM The Family Channel
HBO Home Box Office
LIFE Lifetime
MSG Madison Square Garden Network
TMC The Movie Channel
MTV Music Television
NICK Nickelodeon
SHO Showtime
SC Sportschannel
TBS Turner Broadcasting System
TNT Turner Network Television
USA USA Network
VH1 VH1

WED., AUG. 7

8:00 p.m.

5 For a Few Dollars More (1965). A quintessential Sergio Leone spaghetti Western (sequel to *A Fistful of Dollars*) starring Clint Eastwood and Lee Van Cleef as most unlikely gunslinging partners. (2 hrs.)

11 Murphy's Romance (1985). Martin Ritt's comedy stars Sally Field as a divorcée who moves with her son to Arizona and falls in love with a local pharmacist (James Garner). Very nice. (2 hrs.)

13 Evening at Pops—"Randy Newman/Leila Josefowicz." The singer/songwriter/film scorer sings his hits and conducts a performance of excerpts from his score to *Avalon;* with thirteen-year-old violinist Josefowicz. (1 hr.)

21 Run Silent, Run Deep (1958). A talkative, gripping drama starring Clark Gable and Burt Lancaster as battling officers on a World War II submarine. (1 hr. 30 min.)

31 Gordon Parks: Moments Without Proper Names. Portrait of a New York treasure: the photographer, writer, director, and composer. (1 hr.)

TNT Pan Am Games. Coverage of the intercontinental games, held in Havana this year, shown here weeknights at **8:00 p.m.** and Sunday at **6:00 p.m.** (See also Saturday and Sunday at **2:00 p.m.** on **7**.)

8:05

TBS A swell pair of World War II stalwarts: the ribald **The Dirty Dozen** (1967), with Lee Marvin, Charles Bronson, Donald Sutherland, and other toughs; and, at **11:05, The Guns of Navarone** (1961), starring Gregory Peck, David Niven, and Anthony Quinn as American soldiers out to smash a German fortress (3 hrs. 30 min.).

9:00

13 National Geographic Special—"Splendid Stones." A look at some of the most fantastic gem and jewelry collections in the world: Fabergé eggs, Paloma Picasso's pieces for Tiffany, and the crown jewels of England. (1 hr.) Also shown Monday at **8:00 p.m.** on **49**.

USA Drop Dead Gorgeous. A new TV movie about a beautiful model who is discovered and becomes hugely successful, only to earn a fan who begins murdering her friends. With Jennifer Rubin, Sally Kellerman. (2 hrs.)

10:00

13 Skyscraper—"Copper and Diamond." The fourth of five parts detailing the construction of the Worldwide Plaza skyscraper. (1 hr.)

21 The New Range Wars. Host Peter Coyote examines the issue of livestock grazing on public lands, which ranchers depend on and which environmentalists denounce. (1 hr.) Also shown Thursday at **8:00 p.m.** on **49** and Monday at **8:00 p.m.** on **13**.

11:00

13 The Bamboo Joints of Life. A documentary about traditional Korean family customs. Followed, at **11:35**, by **Farmer's Band Music,** which shows traditional dances in the Korean countryside (25 min.).

11:30

13 Russian Right Stuff—"The Mission." The third and final segment of a *Nova* series about a Soviet space voyage. (1 hr.)

THU., AUG. 8

8:00 p.m.

9 Dempsey. Treat Williams doesn't quite do justice to heavyweight Jack Dempsey in this 1983 mini-series adapted from the Manassa Mauler's autobio. Sam Waterston and Sally Kellerman co-star in the story of Dempsey's life, including his marriage to silent-film star Estelle Taylor. Part 1 of 2. (2 hrs.) Part 2 shown Friday at **8:00 p.m.**

11 Madame Sousatzka (1988). In a nutshell: Russian piano teacher (Shirley MacLaine) beached on the shores of London, surrounded by a small colony of elderly, damaged people holding on to gentility in a crass world; teacher and Mama battling over handsome young virtuoso. With Peggy Ashcroft and Twiggy, who is quite charming. (2 hrs.)

13 Mystery!—"Poirot: The Third-Floor Flat." Poirot is led to a corpse in his very own building by his neighbors' rambunctiousness and odd nighttime noises in the elevator shaft. (1 hr.) Also shown at **9:00** on **49** and Friday at **9:00 p.m.** on **50**.

9:00

13 A Taxing Woman (1987). Juzo Itami's comedy about Japan's dauntless tax auditors and inspectors, including one brilliant hound who terrorizes mom-and-pop grocers, casino operators, and finally a true crook. The movie's cops-and-robbers structure doesn't quite work, but it's good fun. (2 hrs. 10 min.)

A-E I'll Never Forget What's 'is Name (1969). Michael Winner's smart blend of comedy and drama starring Oliver Reed as an ad exec who ditches the fast lane for the inappropriately named "simple life." With Orson Welles, Marianne Faithfull. (2 hrs.) Also shown at **1:00 a.m.**

MIDNIGHT

TMC Valmont (1989). Milos Forman's lavish, beautifully shot, but rather amorphous version of Choderlos de Laclos's brilliant eighteenth-century novel *Les Liaisons Dangereuses,* which Stephen Frears made into the incisive *Dangerous Liaisons* only a year earlier. With Annette Bening, Colin Firth, Fairuza Balk, and Meg Tilly. (2 hrs. 15 min.)

FRI., AUG. 9

8:00 p.m.

2 Fantastic Facts. A new fact-based show, with host Merlin Olsen, about the wonders of nature, animals, and even humans. (30 min.)

4 Joshua's Heart. A 1990 TV drama starring Melissa Gilbert as a woman who, when she breaks up with her boyfriend, sees how attached she was to the man's son. With Tim Matheson. (2 hrs.)

9 Dempsey, Part 2. (2 hrs.) See Thursday at 8:00 p.m.

FAM Change of Habit (1969). Not a good movie by any stretch, but delightfully bizarre. Elvis Presley is the doctor over whom Mary Tyler Moore, a nun, moons and considers leaving the church. Elvis's last picture, and rightfully so. (2 hrs.)

9:00

13 Red Sorghum (1987). This celebrated triumph of the Chinese New Wave is a cinematographic drama about a young beauty who is sold in marriage to a leper. She marries a servant after the husband is murdered, and runs the husband's winery. Much hearty singing, laboring, chanting. Finally, the Japanese come, and the workers of the vineyards die nobly. (1 hr. 30 min.)

11:00

13 New Television. A pair of short films about time and change: Edin Velez's *The Meaning of the Interval* and Bill Viola's *The Reflecting Pool.* (30 min.) Also shown Monday at **10:00 p.m.** on **31**.

11:30

21 An American in Paris (1951). Gene Kelly plays the title character, a muscular painter, in Vincente Minnelli's musical. Leslie Caron is enchanting, Oscar Levant a wonderful breath of stale air, and the Gershwin score is full of great numbers. (2 hrs.)

SAT., AUG. 10

12:30 p.m.

13 Days of Waiting. An American woman who refused to leave her Japanese-American husband recalls life in a U.S. internment camp during World War II. (30 min.)

1:00

13 Moving Mountains. A portait of the Yui Mien, a group of Southeast Asian refugees whose lives were transplanted from rural villages to the humming blur of America. (1 hr.)

TBS Poltergeist (1982). A sensationally effective haunted-house movie about an ordinary American family living in a suburban house haunted by ghosts. It's scary but not sadistic, violent but not bloody (except briefly). With Craig T. Nelson, JoBeth Williams, Beatrice Straight, and Zelda Rubinstein. (2 hrs. 35 min.)

2:00

7 Pan American Games. Live coverage of track and field, basketball, diving, and much more, from Havana. (4 hrs.) More games Sunday at **2:00 p.m.**

9 The **Mets** go Midwest: today and again Monday at **2:00 p.m.** against the **Chicago Cubs** before heading to Busch Stadium to play the **St. Louis Cardinals** Tuesday at **8:30 p.m.**

3:00

11 Missing (1982). Jack Lemmon and Sissy Spacek play the father and wife of a young American who, while in an unnamed Latin American country, is arrested and disappears after he witnesses American officials helping to stage a coup. Costa-Gavras directed. (2 hrs.)

4:00

VH1 Loving You (1957). Elvis's best movie? Quite possibly, and it's no coincidence: He was able to star in a story that nearly mirrored his own life. Presley plays Deke Rivers, a hillbilly singer who runs smack into fame and then finds out the ugly consequences. With Lizabeth Scott. (2 hrs.)

5:00

11 Night Shift (1982). Ron Howard's aggressively dumb but very funny comedy starring Michael Keaton and Henry Winkler as an odd couple who turn a morgue into a whorehouse. With Shelley Long. (2 hrs.)

6:00

13 Mini-Dragons. The social, economic, and political activities of China and Japan are well documented; here, then, is a chance for some of their smaller neighbors to be seen. Four one-hour segments presented consecutively: "South Korea," "Taiwan," "Singapore," and "Hong Kong."

7:00

7 A Better Way: Breaking the Chains. A one-hour special, with host Kirk Cameron, about various projects that teenagers have undertaken to avoid drug use and crime.

8:00

2 Claws. A half-hour comedy about three cats that control their home, right down to the human masters.

BRV Babette's Feast (1988). Heavenly. Toward the end of the nineteenth century, two elderly spinsters live with utter simplicity in a tiny fishing village along with Babette, their maid. A sublimely ironic and subversively witty fable about the power of art and philistine innocence. (2 hrs.)

9:00

⑦ **Onassis: The Richest Man in the World.** The second and final segment of a 1988 mini-series starring Raul Julia in the life story of Aristotle Onassis. With Jane Seymour, Francesca Annis. (2 hrs.)

10:00

⑬ **Rashomon** (1951). A pinnacle of Japanese filmmaking and the first film to bring awareness of that country's cinema to America, Akira Kurosawa's *Rashomon* is about a violent crime as seen through the eyes of various witnesses. With Toshiro Mifune and Machiko Kyo. (1 hr. 30 min.)

㊾ **Hollywood: The Golden Years—"It's All True."** This behind-the-scenes story of Orson Welles's relationship with RKO studios includes clips from *Citizen Kane* and *The Magnificent Ambersons*. (1 hr.)

11:30

⑪ **The Killing Fields** (1984). Roland Joffé's poignant if flawed movie—based on Sydney Schanberg's war reporting—about the friendship between an American journalist in Cambodia and his native aide, whom the journalist can no longer protect when the Khmer Rouge takes over. With Sam Waterston, Haing S. Ngor. (2 hrs. 30 min.)

SUN., AUG. 11

11:00 a.m.

NICK The debut of three animated series—**Doug, Rugrats,** and **The Ren & Stimpy Show**—about, respectively, an impressionable eleven-year-old; a pack of mischievous toddlers led by Tommy Pickles; and a lovable, goofy cat and his partner, a crochety, asthmatic Chihuahua. Each show runs 30 minutes and will be shown each week at this time.

12:20 p.m.

TNT **Billy Rose's Jumbo** (1962). This Rodgers and Hart circus picture is fine—upbeat and clever—but old hands Jimmy Durante and Martha Raye outshine everything. With Doris Day, Stephen Boyd, and Dean Jagger. (2 hrs. 40 min.)

1:00

⑤ **Support Your Local Sheriff!** (1969). A very fine parody of Westerns starring James Garner as a sheriff who must rely on his wits (and little else) to straighten out a wicked town. With Joan Hackett, Walter Brennan. (2 hrs.)

1:30

⑪ The **New York Yankees** welcome the **Detroit Tigers** to the stadium. Phil Rizzuto does his kooky thing in the booth.

⑬ **We Do the Work.** The final segment of this magazine series about the working class spends time with New York waitresses. (30 min.)

2:00

⑦ **Pan American Games.** See Saturday at 2:00 p.m. (4 hrs.)

⑬ **A Rustling of Leaves: Inside the Philippine Revolution.** This documentary goes behind three political points of view to explain the revolution and present stories that never made the newspapers. (2 hrs.)

6:00

⑬ **The Lady Vanishes** (1938). One of Alfred Hitchcock's most enjoyable masterpieces, starring Dame May Whitty as the nice old lady who disappears during a train ride, and Margaret Lockwood and Michael Redgrave as fellow passengers who are determined to find her. (1 hr. 35 min.)

6:30

⑬ **Evening at Pops—"Bobby McFerrin and His Voicestra."** McFerrin's eleven-member a cappella group display their delicious vocalese. (1 hr.)

7:00

⑨ **Summer of '42** (1971). Robert Mulligan's picture about a teenaged boy (Gary Grimes) in love with a young war bride (Jennifer O'Neill) is as sweet as it is unpretentious. (2 hrs.)

TBS **Heat Wave.** The extremely well regarded 1990 TV movie that re-created the 1965 Watts Riots, starring Blair Underwood, Cicely Tyson, and James Earl Jones. (2 hrs.)

7:30

⑤ **Parker Lewis Can't Lose.** The Fox network, winning fans while defying conventional wisdom, continues to shun summer reruns. This half-hour comedy series, starring Corin Nemec, begins its season tonight.

8:00

⑬ **The Nature of Australia: A Portrait of the Island Continent—"The End of Isolation."** Modern Australians plan for a future in which a balance of aboriginal practices and imported technology can benefit their land. (1 hr.)

A-E **Naked Hollywood—"Four Million Dollars Is Cheap."** The third installment of the BBC series about the inner workings of Tinseltown looks at the world of the hustling agent. (1 hr.)

ESPN Wrigley Field still looks odd under the lights, especially when the whole country's watching, like tonight, as the **Chicago Cubs** welcome the **New York Mets** to the friendly confines.

9:00

⑦ **Commando** (1985). Arnold Schwarzenegger is pure Action—*Homo pectoralis*—killing because he's a machine created for that purpose. Rae Dawn Chong co-stars. (2 hrs.)

⑬ **I, Claudius—"Fool's Luck."** Claudius, as the new emperor, carries out a most serious task regarding Cassius, then elevates his grandmother to the rank of goddess. Part 11 of 13. (1 hr.) Also shown at **10:00** on ㊾, at **11:30** on ㉑, and Monday at **9:00 p.m.** on ㊿.

DIS **British Rock: The First Wave.** A documentary, hosted by Michael York, that shows how the Mersey Sound and the R&B rumblings of the Rolling Stones and their ilk gave way to a pop explosion. Featuring the Animals, Beatles, Hollies, Kinks, Rolling Stones, Yardbirds, and others. (1 hr.)

11:00

⑬ **Independent Focus.** Independent films by Adam Horowitz, Ellen Bruno, and Pam Tom about, respectively, America's postwar role in the Marshall Islands; contemporary Cambodian life; and a young Chinese-American girl who, at the behest of her mother, has her eyes "westernized." (2 hrs.)

MON., AUG. 12

8:00 p.m.

⑪ **The Executioner's Song.** Norman Mailer adapted his book for this 1982 mini-series that stars Tommy Lee Jones as convicted murderer Gary Gilmore, who fights all efforts to prevent him from facing a Utah prison firing squad. Jones is riveting, and Rosanna Arquette, as his girlfriend, is weird and sexy. Part 1 of 2. (2 hrs.) The second half will be shown Tuesday at **8:00 p.m.**

TMC **The Lion in Winter** (1968). James Goldman's drama—which he adapted from his play—presents Henry II, Eleanor of Aquitaine, and their sons' internecine struggles as a would-be Wildean soap opera. Intense if coarse, it stars Peter O'Toole, Anthony Hopkins, and Katharine Hepburn, who won an Oscar for her portrayal of Eleanor. (2 hrs. 15 min.)

9:00

⑬ **Menuhin: A Family Portrait.** A documentary covering the life of the renowned violinist Yehudi Menuhin. Included are segments about his family history, his worldwide performances, and his music school in Europe. (2 hrs.) Also shown at **10:00** on ㊾.

㊾ **Down the Spine of Japan.** Writer/explorer Stephen Pern's six-month trek across 1,600 miles of Japan's most challenging and interesting topography. (1 hr.) Also shown Tuesday at **9:00 p.m.** on ⑬ and **10:00 p.m.** on ㉑.

A-E **The Fourth Man.** An Agatha Christie thriller set aboard a night train from London, on which the beliefs of three distinguished gentlemen are seriously challenged by a fourth man—a French journalist. (1 hr.)

10:00

㊿ **Harold Clurman: A Life in the Theatre.** The title is perfectly apt, as Stella Adler, Julie Harris, Karl Malden, Arthur Miller, and others attest. (1 hr.)

TNT **A Fistful of Dynamite** (1972). A.k.a. *Duck, You Sucker!*, this very weird Italian picture about the Mexican Revolution offers the whole Sergio Leone/ Ennio Morricone package along with Rod Steiger as a peasant thief and James Coburn as an Irish revolutionary. (3 hrs.)

11:00

⑬ **Alive From Off Center.** Two very different dance groups: Dinizulu's African Dancers, Drummers, and Singers, whose work derives from Ghana and South Africa; and Susan Marshall's Contenders, an extremely physical group that uses sports motifs. (30 min.)

MAX **Prince of the City** (1981). Sidney Lumet's crude and repetitive but visceral cop drama about New York City in the early seventies and a narcotics cop (Treat Williams) who agrees to talk about his unit's corruption. Williams gives a hyped-up, intensely physical performance—a bit much at times, but with quietly moving moments too. (2 hrs. 50 min.)

11:30

⑤ **The Ron Reagan Show.** The president's son is the latest late-night talk-show host to give it a go. Watch him soon in case he follows the fate of most of the others. (1 hr.)

㉑ **Buster Keaton: A Hard Act to Follow.** The first of a two-parter on the film legend shows a rare 1964 interview. Tuesday at **11:30 p.m.**, a more orthodox look at Keaton's life and times. Both segments run one hour. Tonight, two Keaton films follow: the lukewarm **Parlor, Bedroom and Bath** (1931), with Charlotte Greenwood, and, at **1:45, The General** (1927), a terrific silent Civil War comedy co-starring Marion Mack (1 hr. 15 min.).

TUE., AUG. 13

8:00 p.m.

⑪ **The Executioner's Song,** Part 2. See Monday at 8:00 p.m. (2 hrs.)

⑬ ㊾ **The Hidden City.** Judd Hirsch is the narrator of this charmingly accessible examination of New York's hidden systems—water, power, and waste disposal—that makes even a cup of coffee seem like a minor miracle. (1 hr.) Also shown at **9:00** on ㉑.

㉑ **The Songs of the Civil War.** This special, inspired by Ken Burns's documentary series, matches war pictures and period songs sung by Richie Havens, Judy Collins, Sweet Honey in the Rock, and others. (1 hr.)

DIS **New Kids on the Block: No More Games.** Does that mean no more fire extinguishers as well? The Kids in concert from Providence, Rhode Island. (1 hr. 20 min.)

8:05

TBS **There Was a Crooked Man . . .** (1970). A large and talented cast, including Kirk Douglas, Henry Fonda, and Burgess Meredith, makes Joseph L. Mankiewicz's Western/ prison film roar—with both laughter and rage. The time is the 1880s, the warden is Fonda, and the prisoner hellbent on getting out is Douglas. (2 hrs. 25 min.)

9:00

㉛ **Chasing a Rainbow: The Life of Josephine Baker.** Her life was fictionalized last year; here, though, is a straightforward chronicle of the exotic musical performer, civil-rights campaigner, and French Resistance member. (1 hr. 30 min.)

A-E **Telluride Bluegrass Festival.** The nineteenth annual concert is highlighted by James Taylor, Bela Fleck and the Flecktones, Shawn Colvin, and the venerable Bill Monroe. (1 hr.)

MAX **Crazy About the Movies—"Jessica Lange: It's Only Make-Believe."** A profile of the star of *Tootsie, Frances, Sweet Dreams,* etc. There are home movies, family photos, behind-the-scenes stuff, and interviews with Costa-Gavras, Sam Shepard, Sydney Pollack, and others. (1 hr.)

10:00

⑬ ㊾ **P.O.V.—"Maria's Story."** The daily life of Maria Serrano, an El Salvadoran wife, mother, and guerrilla leader in the FMLN. (1 hr.)

A-E **27 Wagons Full of Cotton.** A southern struggle that only Tennessee Williams could write, this one-act stars Lesley Ann Warren as the belle tossed between Ray Sharkey and Peter Boyle. (1 hr.)

11:30

㉑ **Buster Keaton: A Hard Act to Follow.** See Monday at 11:30 p.m.

MIDNIGHT

⑬ **Of Snakes and Software: India at the Crossroads of Change.** Is the world's tenth-largest industrial nation changing too fast for its own good? (1 hr.)

TNT **North by Northwest.** Hitchcock's splendid suspense story stars Cary Grant as a New York adman mistaken for a spy and sought for murder, Eva Marie Saint as a blonde seductress up to no good, and James Mason as the suave and heartless bad guy. (2 hrs. 55 min.)

12:30 a.m.

㉑ **The Movie Palaces.** Gene Kelly, who ought to know, gives guided tours of some of the most stunning movie houses of the golden age. (30 min.)

SPECIAL ADVERTISING SECTION

REAL ESTATE REPORT

THE VILLAGE SCENE

Apartments in Greenwich Village seem to be holding their value better than those almost anywhere else in town. According to the Corcoran Report's latest survey of the Manhattan real-estate market, the average price for smaller two-bedroom apartments in the West Village, for example, appreciated 6.8 percent in the first six months of this year. This is the greatest increase for comparably sized apartments anywhere in Manhattan.

Although the average price for larger two- and three-bedroom apartments in the Village declined 1.5 percent in the same period, for most of the prime areas surveyed on the Upper East and West sides, price declines were substantially greater. The biggest drop, 13 percent, was registered for Sutton and Beekman places.

"There are still people who think of Greenwich Village as bohemian and charming, and they expect it to be cheap—but that's quite an outdated notion," says Brenda Spencer, whose rental firm, Spencer Realty, lists properties there.

"The central Village is still expensive and will hold its own through almost anything because it is so small and highly sought after," she says.

Greenwich Village is one of the largest historic districts in the country, notes James Roman, sales manager for the Halstead Property Company's downtown office. "There is one small corridor of high-rise buildings along lower Fifth Avenue and University Place, but basically the Village is still on an intimate scale. There are fewer apartments and a lower population density than in the East or West Seventies."

"People are willing to pay a premium for Village apartments," he adds, "and when they find what they want, they tend to stay." ●

JUST SOLD

Greenwich Village

1 Bedroom $315,000
20 East 9th Street
3-room, 900-square-foot cooperative; 1 bath, landscaped terrace. Maintenance $1,058.
Broker: Kanelba & Robilotti

West Village

3 Bedrooms $695,000
247 West 12th Street
5-room, 2,300-square-foot loft cooperative; 2 baths, fireplace, parking. Maintenance $1,850.
Broker: William B. May Company

Fifth Avenue

2 Bedrooms $499,000
2 Fifth Avenue
4-room, 1,200-square-foot penthouse cooperative; 2 baths, terrace, southern exposure. Maintenance $1,081.
Brokers: Kanelba/Ann Weintraub

Greenwich Village

3 Bedrooms $1,550,000
7 East 9th Street
6-room, 2,700-square-foot duplex cooperative in brownstone; 3 baths, 2 terraces, grand staircase. Maintenance $1,850.
Brokers: Wm. B. May/Eychner Assoc.

The Jersey Shore now starts just 5 minutes from midtown.

Forget parkway traffic. Everything you love about the Jersey Shore you'll find at Riva Pointe, 1,000 yards west of midtown. There's a marina full of gorgeous pleasure boats bobbing on the blue. Spectacular sundecks and private balconies over the water. A skylit pool set against the Manhattan skyline. Waterfront promenades and outdoor cafes. If you like getting away for the weekend, you'll love Riva Pointe. Condominium Sales Office and models open daily; on weekends, models shown by appointment only.
Call (201) 866-RIVA.

Riva Pointe

Oversized one-bedroom homes from $199,000.
Two and three-bedroom homes from $299,000.

Waterfront Townhouses at Lincoln Harbor, 1,000 yards west of midtown Manhattan and just south of Shanghai Red's.

IMMEDIATE OCCUPANCY • NO POINTS • NO CLOSING COSTS
BROKER PARTICIPATION INVITED

Sales Office: 600 Harbor Blvd., Weehawken, NJ. Sponsor: The Coastal Group, Inc.
The complete offering terms for Phase I are in the Public Offering Statement available from the Sponsor.

TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a weekly feature. **Special rates effective with the January 7, 1991 issue:** $32.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $465 per inch, one-time insertion. Certified check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Christina Post for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500.

COOP/CONDO
Manhattan

29th St. (B'way & 5th) 2,600 Sq Ft

DUPLEX LOFT PH

MOTIVATED SELLER drops price $100,000 & ready to talk. One-of-a-kind apt in landmark cast-iron bldg. Double hi LR w/WBF, wine cellar, greenhouse & planted roof deck. Low $827 maint.

Philip Altland Res. 308-0870
ASHFORTH 439-4567

COOPERATIVE/CONDO
Brooklyn

1-BR Co-op—$30K cash; Maint. $120/mo. Bklyn. EIK. Nr park, tr. 718-436-6462/eves.

HOUSE
Queens

Dine Under The Stars—Mint contemp. Bayside home, 3 BR, den, 2 1/2 bth, skylite, Many xtras. $400K. **Owner: 718-465-4807**

COUNTRY PROPERTY
For Sale/Rent

NE PA, Wayne Cty, Damascus

New home, beaut vu, 5 acres, 5,300 SF, 4-BR, 4-bth, 4 fplcs, Jennair, concrete in-ground pool, much more. $325K. **914-469-2294** wkday; **717-224-6422** wkend.

It's Easy To Sell That Special Property.
Just list it in **Town & Country Properties!**
Call Christina Post at 212-643-6500.

Estate Sale Liberty, NY 90 mi. NYC Outstanding country estate on 50 manicured acs. 3 huge homes - each w/5-plus BR's & bths; fplcs, terraces, 4-BR guest cottage, 6-horse stable, riding rink, 5-acre pvt stocked lake. Property surrounded by gated stone walls, adjacent to golf course. Ideally suited for family compound, corp. or religious retreat or equestrian farm. Greatly Reduced By Owner: **516-239-9175**

Waterfront Estate For Sale - Incomparable Water Vus—Reduced by $555K! Gated CT 6-acre on pvt river. 80 min NYC. 14 rms (2/3 furn), tennis ct, pool. $895K - **Neg. - If Quick Sale. Owner: 212-689-4085**

5-ACRE ISLAND
Central water/sewer-approved subdivision for 19 units - 10 mi. from Saratoga. $350K.
ROOHAN REALTY - 518-587-4500

OFFICE
Manhattan

For Rent - Upper East Side—Interesting **loft-like office.** Fully renovated. **Live** where you work. App. 2,000 sq. ft. $5,000/mo. **212-486-0235**

SUBLET WANTED

Upper East or West Side—3 - 6 months. Furnished 2 - 3 bedroom, 2 baths. Call Weekdays, 10-4. **212-758-2600, Ext. 166.**

APARTMENT
To Share

Elegant—2-BR, 2-bth, Upper E. Side apt w/mainly absent roommate. 203-485-1240

TRAVEL

New York Travel is a weekly feature. **Special Rates effective with the January 7, 1991 issue:** $33.00 per line, one-time ad; $31.00 per line, four-time ad; $ 30.00 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $465 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, Mastercard or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Cynthia Cordy or Kendra Callahan for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

TRAVEL SERVICES

PASSPORT PHOTOS

- Completed in 3 minutes
- Authorized by US Passport Agency
- Official application forms available

WESTSIDE CAMERA
Broadway & 88th St. • 212-877-8760

AIRLINE

LOW FARES - ASIA & EUROPE Tokyo $900. London $580. All round-trip & other cities. Air Fair International. 17 Battery Pl. NYC 10004. **1-800-832-6668 / 212-809-3818**

CRUISE

Cruise Discounts—Name the ship/date. We quote the special rate. 914-763-5843

Discount Travel—Gotham Tours. Day: 718-768-9420 - Eves: 212-679-7032.

DISCOUNT CRUISES
International Tours 212-242-2277

BED & BREAKFAST
New York

Manhattan—Deluxe B & B rooms, private bath. Murray Hill area. $75. 212-213-1484

B&B NYC—Hosted/unhosted, East Side/ West Side, uptown/downtown, elegant/ economical. **212-362-2304**

Gracie Inn - Hotel—Apt. E. 81st & York. Bkfst incl. $79-$175/night. 212-628-1700

ABODE AGCY—Seeking Midtown, Private, Tastefully Furnished, Upscale Apts - to make avail. to travelers visiting NYC for several nights - 50's-60's btw. 3rd & 9th Aves **ONLY** need apply. **212-472-2000**

A Manhattan Hotel Alternative—Private apts from $90 per day. 212-206-9237

BED & BREAKFAST
New Jersey

CAPE MAY RESERVATION SVC.
Your hotline for lodging at the Jersey Shore. 800-729-RSRV.

CAPE MAY - WHITE HOUSE INN
Beachfront. Gourmet bkfst, afternoon refreshments. **609-884-5329 / 800-729-7778**

BED & BREAKFAST
Florida

KEY WEST - Curry Mansion Inn
Fabulous Victorian showplace - now romantic Inn. Elegant. Complimentary breakfast. Daily cocktail party. Beach club. Walk to everything. Voted best guest house in Key West. Call **1-800-253-3466** for new brochure and special midweek rates.

BED & BREAKFAST
Pennsylvania/New Jersey

Assoc. Of 17 Beautiful Inns—1-1.5 hrs NYC. New Hope, PA area. 215-794-5254. Box 215, New Hope, PA 18938.

INNS & LODGES
New York

Montauk "The Country Inn By The Sea" Htd pool, tennis. Putting green. Nr town/ ocean. Golf, fishing. All rms TV, A/C. Free movies. 4 day/3 nite pkg frm $149.50 pp/ dble (weekends add $25). Incl great meals. **Shepherds Neck Inn** - Montauk, 11954. In NY: 800-345-3511 / 516-668-2105

You're Reading This!
And So Are **1.7 million** Potential Customers. NEW YORK Magazine's TRAVEL Section—Call 212 643-6500.

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TRAVEL

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RESORT New York

Hamptons–Drake Motor Inn—Nr ocean. Pool, A/C, free docking. 516-728-1592

Shelter Island Resort—AAA. Waterfront, sundecks, panoramic views. Great food. Swim, bikes, free golf. Cbl TV, A/C. Phone. Tennis nrby. Special Midwk Pkgs. Shelter Island, NY 11965. **800-287-5454**

Fire Island - Ocean Beach: Jerry's Rooms & Effcy Apts - Reserve Now For Labor Day. Rated #1 - Frommer's Guide to NY State. Daily & wkly rentals. **516-583-8870**

HOTEL CT, ME, NH, RI, VT

Merry Night / Radisson Tara Hotel– Stamford, CT—Enjoy the country charm of Fairfield County! Luxurious accommodations, free parking, free use of health club/tennis courts, full breakfast buffet next morning, all included for $69/couple. Free pick-up and drop-off at Stamford train station. Call 1-800-333-3333 or 203-359-1300.

New York Magazine's Travel Section—Reach **1.7 million** active readers who are looking for places to go, things to do...in and out of the city! To place your ad, call Kendra or Cynthia, 212-643-6500.

VILLA/CONDO/APTS The Islands

ST. MAARTEN—Oceanfront villa with breathtaking sunsets, view of Saba & St. Barts. 2 BR/bth, pvt pool, maid, A/C. Perfect Vacation - **914-778-2581**

HOTEL New York

Milburn Suite Hotel · 242 W. 76th St. Stay in NYC's Finest Neighborhood. Newly renovated, modern, spacious rooms w/kitchenettes from $79 per night. **NY: 212-362-1006 800-833-9622**

Borough Your Way Out.

Stouffer
Westchester Hotel
I-95 North to Exit 55
914•694•5400

HEALTH AND FITNESS

New York Health And Fitness is a weekly feature. **Rates effective with the January 7, 1991 issue:** $47.00 per line, one-time ad; $41.00 per line, four consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $495 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with AMEX, Mastercard or Visa. **Health And Fitness** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Mark Bristow for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

COUNSELING

FINDING A THERAPIST TO TRUST IS HARD... WE'LL MAKE IT EASY.
Manhattan Referral Service sm matches you with a licensed therapist specifically trained to help with your problems.
212-439-0322

Sex Problems?—Male counselors. Private, Patient & Confidential. 212-832-6659

Male "Father Hunger" Workshop—Take one day to look honestly at your relationship with Dad. Explore self-defeating beliefs/feelings/behaviors. 212-580-3237

PERSONAL PROBLEMS?
Psychotherapy Associates Are Specialists In Making The Right Referral.
Free Phone Consultation. **212-439-4994**

A SHORT-TERM THERAPY WITH LONG-TERM RESULTS. Individual, Family & Group. Multiracial, Gay & Straight. East Side Center For Short-Term Psychotherapy. 212-941-8844

DANCE

Adult Ballet—Exercise/Stretch Classes. Dale Brown. 10th St. & 6 Av. 212-787-6115

HEALTH & BEAUTY

ELECTROLYSIS - IB PROBE, Facials, Waxing. Sterile Procedures. Lenore Valery, 'The best!' - 23 Beauty Editors Agree. Certified. West 57th. 212-757-6585

Electrolysis By Mala Feit, RN—Free Consultation. E. 57th - 212-753-1200

Rejuvenate! Amino Health & Beauty—Products. Business Option. 212-330-8085

HOLISTIC HEALTH

THE EBONY MUSE
Executive Sanctuary 212-686-3273

American Holistic Center—Relaxation Therapy. By App't. A/C. 718-575-0500

COLON HYDROTHERAPY—For Constipation/Diarrhea/Gas/Acne/etc. Shiatsu/Swedish/Reflexology. 7 Days. **HolistiCare Services 212-889-6569**

HYPNOSIS

Certified Hypnotherapist—Smoking, Weight. Only One Session. 212-265-2772

Therapeutic Hypnosis—Food, Smoking, Phobias. Psychotherapy by PhD. 420-9017

MASSAGE/THERAPEUTIC

Mano Matthews—Also Dancers'/Sports Massage. W.73. 212-724-0717, 787-1883

Expert Swedish—Deep Tissue, Pressure Points. Injuries. Jeanie. 7 Days. 750-8947

Therapeutic Massage for Men/Women—Swedish/Shiatsu/Sauna. 594-1602

LOTUS SHIATSU
Shiatsu - Swedish
Residential Service
NY PENTA Hotel
(212) 502-8732
Open 7 Days. Men & Women.

Swedish/Shiatsu—Reduce stress and tension. Joseph - 212-475-3528

Licensed Therapeutic Massage—For Men & Women. Douglaston, NY. 718-225-1123

NU LOOK - JAPANESE SPA
Shiatsu - Swedish. Sauna & Steam Room. M/F & Couples. Residential Service Avail.
11 E. 36th. 212-447-6666 800-834-7286

Relieve Pain/Stress—Swedish/Shiatsu - Special Summer Rates. Joyce. 696-0043

Joe's Sports Massage. Relaxing—NY/NJ. 212-679-0450 & 210-284-1365.

KOBE 56 - JAPANESE SPA
Shiatsu, Steam, Sauna. Men & Women.
(212) 586-0555 / 333-2588 - 7 Days

MEDICAL

RN - Irrigations—Individual Disposable Packs. Painless. (Seen-TV) 212-725-1425

HEMORRHOIDS
Treated with Lasers.
- **Call For A Consultation At No Out-Of-Pocket Expense.**
- **Painless, Safe Treatment.**
- **Most Insurance Plans Accepted.**

Laser Medical Associates
Call Free: 1-800-MD-TUSCH

Dermatology - Midtown/Madison Ave. Dr. Craig Austin, Board-Certified University-Affiliated MD. Treating All Diseases Of Skin, Hair & Nails.
Free Skin Cancer Screening–July/August.
501 Madison Ave. at 52nd. 212-935-5050

SOBRIETY HOTLINE!
1-900-73-SOBER
(900-737-6237)
NOW YOU CAN CALL TO:
- Start your day with an inspirational message based upon 12-step principles.
- Network with other people in recovery throughout the U.S.
- Leave your own message.
- Discover the essence of the 12 steps that over 100 programs are based on.
- Information and referrals also!

$1.99 for 1st min; 99¢ each additional min.
Rotary or touchtone phones. Effective July 24, 1991.
Sponsored by Sobriety Hotline. Must be 18 to call.

OPTICAL

Disposable Contacts / Super Bargains Acuvue Disposable Lens - 18 pairs, $125. **Special Sale:** Acuvue - 12 pairs, $75 (plus powers only). Call for prices on all brands types. Colors too! **212-294-9084**

PHYSICAL FITNESS

Pro Body Fitness—We'll make you look & feel your very best! 212-213-1415.

Beach Bodies—Private In-Home Trainer. Best Workout In Town. 212-247-6934

Personal Trainer—Former AAU Mr. America Body Builder - will tailor to your individual goals. **Lou Denis 718-424-8709**

Shape Up At Home Or Office—Certified, One-On-One Fitness Inst. 212-254-9770

Personalized Exercise - 212-966-1249—Expert Instruction In Your Own Home.

WEIGHT CONTROL

LOSE WEIGHT SENSIBLY
Lose 3-5 lbs per week - working **one-on-one** with a specially-trained MD.
FIFTH AVENUE MEDICAL INSTITUTE
Official Medifast® Center
Most Insurance Accepted
860 5th Ave. (68th St.) **212-628-3113**

Certified Hypnotherapist—Weight Loss. Only 1 Session. 212-265-2772

MEDIFAST
Weight Loss & Control Program
Offices In NY & Bergen County
212-517-1495

LOSE 20-30 Lbs in 30 DAYS!
Weekly MD/psychological supervision. Daily phone contact. 500-800 calories daily. Est. 1982. 5th Avenue location.
WEIGHT RESOURCES, INC. 807-8080

Stop Dieting! Change Habits. Free consultation, one-on-one, your office or ours. **The Caryl Ehrlich Program 212-752-8377**

THE SPA AT GRAND LAKE, CT.
Under New Ownership - remodeled rooms. Lose up to 10 lbs per week while being ***pampered.***
·3 Gourmet Diet Meals ·Free Massage Daily ·Fitness Classes ·Yoga, Spa, Indoor Pool.
Call us for the most relaxing vacation of your life!
Outside CT: 1-800-THE SPA-1
In CT: 203-642-4306

WEIGHT CONTROL & MEDIFAST
- Medically-Supervised Weight Loss
- Personalized Eating/Exercise Plans
- Behavior Reshaping
- Long-Term Maintenance
- Possible Insurance Reimbursement

RENAISSANCE MEDICAL GROUP
34th & 2nd — 212-686-3131

New York Magazine's
HEALTH AND FITNESS SECTION
Is The Place To Advertise Your Service.
Call 212-643-6500

SUMMER ENTERTAINING

ew York Summer Entertaining* is a weekly feature. **Rates effective with the January 7, 1991 issue:** $47.00 per line, one-time ad; $41.00 per line, four consecutive ads; 36.00 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print llowed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $495 per inch, one-time sertion. Complete rate card available. ***Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.*** Phone rders accepted only with American Express, MasterCard or Visa. **Entertaining** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, Y 10017-5906 or call 212-643-6500. **Contact Denise Sisto or Christina Post for billing procedures and advertising information.** All ads accepted at the discretion f the publisher.

CARICATURES

erman—"Party Artist Par Excellence." nique portraits via mail. 914-357-3318

he Good, The Bad & The Beautiful!—ealistic Caricatures. 212-662-8097

eading Caricaturist—Enliven your busiess or private party. 212-873-1695

op-Rated Caricaturist—Parties, corporte, on paper or T-shirts. 516-931-0722

aricaturist/Comedian—Fast, Funny, riendly. 212-254-8927/914-834-4079

Caricatures By Giordano—Free samples. *Fast.* Reasonable prices. 201-778-6379

Caricatures By Dale Gladstone—Laughs Guaranteed! Unparalleled. 718-782-2250

THEY'RE HAVING A PARTY!
e sure your Gourmet Service, Party pace, Entertainment, Band, Decorations nd Flowers are advertised each week in
NEW YORK's ENTERTAINING
For more information, call 212-643-6500

ENTERTAINMENT

Hotbodies—Strips/Bellies/Photos
516·424·4016 · 212·912·1705 · 718·343·3535

● STRIPTEEZ•A•GRAM ●
The ONLY Gift That UNWRAPS Itself!
212·391·2480 · 718·352·9423 · 516·579·5435

● HARDBODIES ●
CLASSY, EXOTIC M/F STRIPPERS
212-627-3055; 718-693-9441; 516-328-6700

• MALE STRIPPER FOR OFFICES •
Handsome, Young MBA surprises all!
Parties too. NY/LI. Daniel **212-768-0121**

Magical Entertainment—Only the finest corporate/private occasions. 212-885-3038

BALLOON BOUQUETS OF NY®
The original balloon delivery service.
Decorating. Special events. **212-265-5252**
Nationwide delivery info. **800-424-2323**

FUN NEW PARTY IDEAS
Instant Superimposed Photos Of Guests.
Movie, magazine, sport themes, etc.
Video/audio booths, money machines & other new concepts. ***800-223-6060,*** *lit avail.*

DIAL-N-ACT •212-861-2438
Bachelor/Bachelorette Party Specialists

JOSH SANDS' "THIS IS YOUR LIFE"
Personalized **"Roast N' Toast"**. Hilarious!
NY/NJ. **212-713-5330, 908-679-0874**

Superstrippers—Sexy, young M/F. Choose from photos. 212-496-1000

Why Do Adults/Kids Love—Michael the Magician/Mindreader? Call 212-677-1536.

Theater-To-Go—Roasts, Improv, Magic, Standup, Murder Mysteries. 212-496-1000

"Bravo!" Entertainment--NY's Top Talent at Fair $$. **Murder Mysteries,** N. Turtles, Look-alikes, Clowns, Magic. **212-744-9000**

Entertainment Connection
· Spectactular Performance Troupe ·
Magic, Mime, Theme Characters, Stilts, Comedy, Impersonators. **(212) 219-9500**

$25 Bouquet Of Balloons—NY/LI. 7 days till 10pm. 718-868-1009 / 516-569-3366

UNIQUE THEME PARTY
Specialists · Complete Entertainment—
Murder Mystery, Casinos, Carnivals, Luau Calypso, Old West, Mardi Gras, Rio, '50s 2001, Comedy, Medieval, 1920's, Fantasy
Barry Dean · 516-536-6606 / 212-809-6666

Sexy Strippers—Hot Show, M/F, Great Looks. Pick From Photos. 212-744-9000

BALLOONS & THINGS
Gift Baskets • Bouquets ·· Nationwide
914-638-6470 • 201-307-9343
212-226-7900 • 718-263-3855

Gorillas Galore, Balloons—Chicken bellygrams, strippers. Anywhere, at any time. *Life O' The Party.* ***201-342-2121***

Palm Reader—Elegant and evocative. Entertains all ages. 212-741-3195

● BASKETS-TO-YOU ●
BALLOONS-TO-YOU
● NATIONWIDE ●
We do it **ALL! 212-466-9274 / 516-868-2325**

Be A Singing Star—Portable Recording Booth. Video Singalong. 718-268-4411

Palmistry, The Tarot, Numerology—By *registered psychic. 212-410-1299*

Magician · Mentalist—Jon Steinfeld. Grand Illusions. 212-228-2967

Comic Deliveries—Stand-up comics for laughs. Parties/clubs/grams. 212-517-3446

IMMORTALIZE YOUR GUESTS!
Call Silhouette Artist, George Koury.
212-642-5027, 914-657-8308

MAGIC AGENCY, INC.
Representing the Best in Magic. Complete Entertainment Packages. **212-288-9133**

To place your ad in **New York ENTERTAINING,** call Denise Sisto or Christina Post at 212-643-6500.

ENTERTAINMENT/KID

Casey The Baby Chimp—Only live performing baby chimp in NY. 914-357-3318

A Touch Of Class DJ's—Disco Parties, Ninja Turtles, Bart, Batman. 718-966-0255

Gandalf Recommended By NY Magazine
Puppets, Magic, Unicycle, Wizard-Clown
718-465-8511 / 201-567-5044 / 516-295-5108

Silly Lilly Clown—Magic! Face Painting! Balloons! Also M. Mouse! 212-931-3099

Madeleine, Award-Winning Magician!—And Clown/Bunny Act too! For ages 1-99! Will travel anywhere! **Call 212-475-7785**

Mr. Lucky's Performing Dogs & Stanley-- World's Smartest Pig. 800-564-8873

Yankee Doodle Circus—One act or a complete show. Brochure: 800-992-5696

ENTERTAINMENT/TEEN AND PRE-TEEN

DEZERLAND · Family Fun Center
The ultimate kids' birthday spot in NYC. Carousel, drive-in movie, disco parties, games... $500 for 25 kids. We supply it all!
Call Barnaby at 212-564-4590

ENTERTAINMENT/MUSIC

A Touch Of Class DJ's—Music Videos, Videotaping, Balloons - 718-966-0255

MARK SONDER MUSIC, INC.
The Right Music For Any Gathering!
212-876-3500

LISA GOODMAN ENSEMBLES
Fine Classical Music, Quality Jazz, Swing, Motown, Contemporary. **212-489-1641**

Ben Kramer's One-Man Band—Music For Your Special Occasion. **516-371-1801**

Kenneth Mallor
Pianist
(212) 877-3091

Kurtis & Violin · (212) 315·3036
Strolling/Paganini to Porter/Orchestras

Mobile Music DJ's—*Best of the '30s-'90s.* All on CD. Joe Shane - **914-769-9056**

BOK MusiC—"Not Your Typical Music!" Call Brendan: 914-723-0739; 212-794-2788

Affordable Party Music—DJ's from $300. Special off-peak rates. 212-662-4921

Best Swing Band · Lowest Price—Unmatched Credentials. 212-245-3059

CHARLOTTE RUSSE MUSIC
Jazz - Rock - Classical - Motown - Klezmer
212-582-5694 **516-374-5422**

Hudson Woodwind Trio—Juilliard grads Elegant classical music. 201-440-7614

JAZZ/CLASSICAL—Duos, trios & up. Also featuring South American music.
Call Greg - **212-727-0219, 201-762-5893**

Ken Gross Orchestras
Ballroom, Pop, Klezmer, Rock.
Music to Match the Moment **718-229-5522**

Making Music—NY's Best Jazz For All Occasions. Solo piano & up. 914-368-4181

MARTY STEVENS ORCHESTRA
Cole Porter, Jazz, Motown,
Contemporary, Classical. **212-517-3008**

Michael Turitto - Professional disc jockey. Weddings/Parties/Clubs. 212-679-9073

Mind-Sweeper DJ's—Great party music, '30s-'90s. Lights, prof. refs. 718-875-9824

· KIMBALL MUSICAL SERVICES ·
Bands & DJ's. Rock, Jazz, Classical Caribbean & International. **212-465-9114**

!!! SAMBA & CALYPSO !!!
Hot Brazilian Music/Dancers. Caribbean Themes. Lambada, Limbo, Jazz & DJ's.
SAMBA NOVO (718) 965-1765

MUSIC MAKES THE EVENT!!!
DJ's, Bands, Lights, Dancers, MTV Video, Lasers, Go-Go Cages... **Wunderman Prod.** ***Where 'ears Of Experience Make The Difference!*** **516-868-1795** *Since 1982.*

One Man Band Ltd.—Cory Morgenstern. 212-601-4269. Music for all occasions.

Park Swing Orchestras—Masterful musicians playing all styles. 212-737-8849

Pianist/Singer—Elegant, Swinging Cocktail Jazz. Jonathan L. Segal 212-222-3169

Reynolds & Cowan Duo: Entertainers—Guitar, Vocals, Violin, Harp. 914-739-3756

THE FEETWARMERS
The absolute best swing, classic jazz, early rhythm 'n' blues. **201-854-7483**

Top Int'l Violin-Duo—Charms dinner guests - 5,000 songs! Broch: **718-478-2982**

40's Swing & Jump—*Allysa Torey & The Bourbon Boys Swing Thing.* 212-727-0531

GIFT BASKET

JODI'S BASKETS UNLTD.
Balloons & Baskets For Any Occasion.
NY/NJ deliv. ***800-477-3603; 201-487-3603***

Gristede's—"Quality" Gifts. Fruit Baskets, Chocolates - All Occasions. 212-977-3482

Baskets Galore At The Purple Door®—A gift no one ever returns. 212-627-4076

BASKETFULL, Inc.
Send a **Basketfull** of Get Well, New Baby, Birthday, Thanks, etc... **212-255-6800**

GOURMET

CONFETTI CATERERS Joyous Parties, Delicious Lunches, Corporate Soirees, Champagne Brunches. **212-744-8472**

Catering By Hayden—Gets raves for culinary skill. Very reasonable. Lofts available. Call for brochure. 212-751-1459

Continued on next page.

WHEN YOU'RE HOT, WE'RE HOT

NEW YORK Magazine's
SUMMER ENTERTAINING section
is the definitive guide to the season in the sun.

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New York Interiors is a weekly feature. **Rates effective with the January 7, 1991 issue:** $47.00 per line, one-time ad; $41.00 per line, four consecutive ads; $36 per line, seven consecutive ads. 36 characters equal 1 line. The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Display Classified ads are available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Interiors** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906. **Call Michelle Miller at 212-643-6500 for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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New York Services And Sales is a weekly feature. **Rates effective with the January 7, 1991 issue:** $47.00 per line, one-time ad. Special Service Rate: $60.00 per line, one time ad. (Frequency rates are available.) 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $495 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with AMEX, Mastercard or Visa. **Services And Sales** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Mark Bristow for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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Handsome, Blue-Eyed—Garden City male - successful, athletic, 40 - has exciting life style, diplomatic, articulate. Wants to meet a career woman under 35 for a joint venture in love, companionship, friendship and fun. 8517 ✉ ☎

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Tall, Attractive Stanford PhD—40, Jewish, former Ivy League professor, now CEO of extraordinarily successful Wall Street firm. Seeks very smart, very witty, very kind, very pretty, very real person of the female variety, 25-33. On a good day, I'm kind, powerful, sensitive, creative, and attuned to the subtle distinctions that seem to make some things remarkable, absurd, beautiful, funny, poignant, or otherwise worthy of special attention. While physically fit, I am incapable of either catching a football or fixing a toaster, and am not very good at getting up in the morning. I always clean my plate, rarely harm small animals, and had nothing to do with the Savings & Loan crisis. Please send letter with photo and phone. Please. 6919 ✉

I Won't Settle—For less than an intelligent, attractive, down-to-earth female between 23-33, with a natural look - for this (36) male who is successful, easygoing, secure, good-looking with a great sense of humor. 6902 ✉ ☎

Your Spaceship Has Landed—31-year-old CEO of multinational media company, 6'2", 190 lbs, very handsome and Jewish, seeking intellectual and visual counterpart for fun, travel and possible lasting relationship. If you're 21-35, exceptionally attractive and intelligent and love only the finest things in life, send a note, phone and photo. 6931 ✉

Beautiful, Elegant CEO—Of major firm, 40, Jewish, no children yet. Seeks to share dreams, compassion, romance, integrity and laughter forever with similarly accomplished, classy gentleman, 33-49. Note with picture, will exchange. 8500 ✉

Self-Effacing, Athletic MD—41, 5'4", with a graciously down-to-earth flavor, seeks a trim, unencumbered and basically sensational Jewish female - oh, say 4'6" to 6' (what's the dif?), for ever-after. Note/phone/photo. 6917 ✉ ☎

Let's Spoil Each Other!—A caring, moderately famous Ivy CEO - passionate, romantic, exceptionally funny, good-looking GQ type, 30's, athletic, tall - multiple degrees, residences, millions. Grounded but hopes to soar with a warm, bright lady under 38. Photo necessary. 8512 ✉

Single Jewish Man—34, professional, brown hair and eyes, 6'1", 175 lbs, wants to meet a slim, single female, 21-38, without kids, any religion or race. I enjoy dining, dancing, movies, TV, quiet evenings, car drives, walks, window shopping, beach, boardwalks, museums, planetariums. Please send a recent photo (a few months old) or a photostat of one - is a must. 9785 ✉ ☎

Beautiful Enough To Turn Heads—Sensual enough to live out my dreams; Packaged with enough sexy elegance; Confident enough to laugh at myself; Intelligent enough to be a very successful entrepreneur; Athletic enough to be curvaceous; Creative enough to never be boring; Compassionate enough to feel empathy; Sophisticated enough to be silly; Accomplished enough to feel the void of love; Adventurous enough to see if you will respond to my message and self-assured enough to know that you will. Chicago (male, 45-55). Photo please. 8487 ✉

International Entrepreneur—Best described as being tall, dark and handsome on the outside and warm, loving and sensitive on the inside. Age 38, 6'3", educated, secure career/self-employed. Loves dogs/horses, boating, beaches, new clothes, music and sharing life's pleasures with someone special. Interested in meeting a tall, attractive, classy lady, who can offer a new dimension to life along with being mentally and physically stimulating - eventually leading to a unique romance that will benefit both and satisfy mutual interests. My pleasure is making someone else happy. Note/photo/phone. 9788 ✉

Birds Do It! Bees Do It! Let's Do It!—I'm a slender, long-legged, ultra-attractive, classy, Jewish, late 40's, CT lady with a great sense of humor, who enjoys laughter, music, golf and bridge. You're a romantic, successful, intelligent, humorous man. Let's fall in love! 8501 ✉

Attractive Gay Woman—With blond hair and blue eyes. I am seeking a companion who enjoys talking with friends, listening to classical music, movies, dining out or going to museums. 6920 ✉ ☎

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Warm, Nonreligious—Nonsmoking, successful lawyer, 30, seeks intelligent, well-mannered woman, 25-35. 8510 ✉

Blue-Eyed Brunette—36, curvaceous and pretty, with eclectic interests, looking for handsome, intelligent male, 35-45, who is sensitive and adventuresome and interested in a lasting, loving relationship. Photo and phone. 6904 ✉

Good Guy, 45—Successful, bright and upbeat seeks attractive female to develope and share a relationship with. Note/photo/phone. 8507 ✉

Jewish Male, 35—Seeks witty, bright young lady. NJ/NYC. Photo. 9770 ✉ ☎

Pleasant Gent Desires Mature Female—Black male, 34, 6', 190 lbs., any race, any age Okay. PO Box 782, Queens, NY 11431

Widow—54 years old, attractive, financially secure professional, active, interested in meeting a man who is self-assured, kind, interesting, successful, with a sense of humor, for a sincere relationship, between ages of 54 and 62. 6926 ✉

Holy Cow Batwoman!—A new super hero, masquerading as a handsome, bright, witty, romantic, Catholic, optimistic executive (34), has just arrived in Metropolis. He seeks a cute, confident, clever, cuddly compatriot. Send a bat note/bat photo/bat phone. 6935 ✉ ☎

Style/Dignity—Very pretty 40ish lady - loves travel, theater, music, romantic dinners. Is involved in life, work, family and friends. Wishes to meet a sincere and thoughtful gentleman (40ish-50ish), to share all that life has to offer. 9761 ✉

Real Strawberry Blond—35, Jewish, attractive, slender, petite, animal lover, well educated. If you love adventure vacations, rafting, hiking, safari's and country weekends in the Berkshires/Maine and are outdoorsy, value your family/true friends, I'd love to hear from you. 9786 ✉ ☎

Eclectic, Fearless, Wry—Jewish beauty, 31, seeks dazzling future with very smart man. Photo essential. 9780 ✉

Fairfield County, CT—Divorced Jewish female - pretty, petite, young-looking 45. Seeking serious relationship with handsome, sincere, upbeat professional. Note and photo a must. 8515 ✉

Spirited Female Teacher—50's, 5'3", who enjoys travel, trees, tennis, arts - seeks caring, intelligent, energetic, nonsmoking mensch to share laughs, life. 6945 ✉ ☎

Gal MD—Bright, trim, fit, good looks, 52, Jewish, seeks great gent. Phone. 8478✉

Slim, Pretty NY Lady—Seeks cosmopolitan gentleman, 58 plus. 8349 ✉ ☎

Male Tennis Partner Sought—By energetic, educated white female in northern burbs. Enjoys outdoor sports, music, travel, cooking. Humorous entrepreneur preferred, 35-55. 8518 ✉

Are You Both Sensitive And Macho?—Very pretty, feminine and assertive, curvaceous and sharp-witted, professional Jewish woman, 32, wants handsome, professional, emotionally available hunk of a Jewish man, 32-40, for love and life. Photo/note. No smokers please. 6922 ✉

Gay White Christian Female—31, blond, blue eyes, 5'7", pretty, great sense of humor, caring, casual dresser, forever in blue jeans, loves oldies and good times - seeks same, feminine type only, age 26-34, for serious relationship. Send photo/note/phone. Queens/Nassau only. 6921 ✉

Beautiful Woman, 38—*Artistic, slender,* intelligent, sophisticated and witty, with wide interests - seeks handsome, selective, successful male with similar qualities, 39-45, interested in a lasting relationship. Note/photo/phone. 8491 ✉

Exceptional Lady—63, 5'6", East Sider, jazz buff, seeks single man. 6933 ✉

Great Looks—Brainy, buxom blond, 44, seeks interesting man. (212). 6910 ✉ ☎

Tall, Attractive Black Woman—38, mom of one, seeks kind, compassionate lover of life like myself, for walks in the park, bicycling, jazz and more. Please be over 6', well-educated, nonsmoker, 38-48. Note/phone/photo appreciated. 9790 ✉

Carolina Calls—*MD/scholar from NY, 65, Jewish widower, seeks cultured, independent, successful 50ish woman, for love and respect in the garden of delight. POB 4015, Columbia, SC 29240*

Busy Brown Lady—Single, 44, 5'8", light smoker, secure financially/emotionally. Enjoy mini getaways to sun and water, quiet music, cozy fires, fresh flowers, good wine and entertaining. Interested in a single, big, tall, financially secure gentleman who appreciates the things I enjoy and more for friendship that can lead to commitment. Photo please. 8522 ✉

Life Styles Of The Rich And Famous—My water front home or your mansion, your yacht or my Bentley (we can dream can't we?) Fascinating female, fair, full-figured, 40's, would like to have fun. 8521 ✉

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Heaven On Earth—Charming, witty, down-to-earth Jewish professional, 37, seeks sweet and sincere, slender, stylish, marriage-minded lady, 25-35. 8445 ✉☎

Communicative—Unassuming, educated, solvent, Jewish, 50's, tall. Seeks woman, to 42: sensuous, very fit, secure. 8506 ✉

Versatile, Caring Woman—32, 5'5", psychiatrist/scientist - enjoys art, music, movies, children, cats. Seeks emotionally stable man, 30-40 - for serious relationship. 9750 ✉

Handsome—Best friend and lover available for fun in the sun and under the stars. 52, tall, thin, Jewish, emotionally and financially secure. Seeks very pretty, very slim, unencumbered, secure, down-to-earth lady. Photo essential. 8523 ✉

(203)/(914)—Gentle man, over 50, wanted for sharing and caring by divorced Jewish gentle woman. Fit, sexy, bright. Likes baroque music and the Beatles, animals, fireplaces, sunsets and beaches. 6936 ✉ ☎

Jewish Man In Texas—Successful, slim, 31, originally from East Coast. Seeking down-to-earth Jewish woman, 25-35, from New York, for lasting relationship. Can meet you in New York this fall. Photo appreciated. 9791 ✉

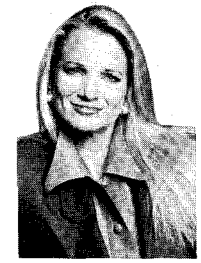
Ad Nauseum!—Sick of false claims?! Then by tonight you're answering this. Figure three days in the mail - it hits me like a ton of bricks. See you in six days! Oh yeah - cute, stable Jewish male, medical professional, 35, good-natured, blond/blue, with thin athletic build. Seeks pretty, petite Jewish lady to end my ad-writing career. 8499 ✉

Brainy, Blond, Jewish Lady—30's, seeks handsome, successful gentleman for lasting romance. Photo/note. 9783 ✉

Fun, Energetic Professional—Cat-loving, spirituaL NYC lady, 29, seeks similar man to share laughs, relationship, meaningful talks. 8497 ✉ ☎

Creme De La Creme—Exotic, vivacious, exquisite, brainy beauty, waiting to be swept away by tall, chivalrous, handsome, well-bred man who knows what it means to love. 35-45. Photo a must. 6903 ✉

Still Searching—Good-looking, 6', 31-year-old, single Jewish businessman residing in North Jersey. I am honest, sincere, family-oriented and enjoy all the finer things in life. I am searching for a good-looking, single Jewish female betweeen 24 and 29 years old, with similar qualities. If you think you can end my search and yours, please reply with phone, photo, short note (photo a plus). 6944 ✉



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Jewish Female—Psychologist, interested in emotionally mature, sensitive, intelligent, caring, nonsmoking Jewish male, 30's-early 40's, with progressive, liberal values. You want to raise a family and share in child/house chores. You value having a balance between family, friends, work and leisure. I like to travel extensively, hike, read, visit with friends, eat out, go to movies, museums, theater. I am 35, warm, intelligent and attractive with wide interests and involved in social change philanthropy. Photo please. 1546 ✉

Cute Jewish Girl—32, MBA candidate - seeks Jewish guy, 27-37, professional, athletic, Bergen/Westchester area. Photo please. 6905 ✉

Romantic, Funny—But serious entrepreneur. 55-year-old with a 25-year-old body. Loves learning, growing, exercise and life. Looking for a 30 through 40-year-old woman with similar credentials for serious relationship. In good shape a must. Recent photo only. 9733 ✉

Attractive Lady, 43—Enjoys gourmet cooking, the arts, outdoors - seeks tall, congenial gentleman. Phone. 6927 ✉ ☎

Very Pretty, Romantic, Appealing—Blond, quality female, youthful 60, financially secure, seeks special man with sweet warm ways and loving heart, to enjoy the good life. Photo/phone. 8496 ✉

Gentleman Only—Are you looking for a sensitive, loving, 39, 5'6", professional, pretty lady? If you are attractive, 35-49, and not afraid to reciprocate my tenderness and commitment, send photo and note. 9779 ✉

Beautiful, Feminine—40, slim - loves puppies, slow dancing, laughter. Seeks male counterpart. Photo. 6952 ✉ ☎

Shapely, Pretty Black Female—35, seeks long-term relationship (marriage) with a responsible, loving gentleman. 8502 ✉

Good-Looking, Intelligent—Police sergeant, 35, 5'9", fit - seeks attractive, slim woman, 25-35, for sincere, unpretentious relationship. Must like to travel and laugh and be at home in jeans. Note/phone/photo optional. 6907 ✉

Temperature's Rising—Bright, beautiful, blue-eyed blond seeks Jewish professional male, 28-38, with normal EKG/EEG. Let's sweat out the '90s. 8498 ✉

Hugs And Kisses—From professional (PhD, children in college) - to special, slim, 35-45 lady. For ideas, movies, home life. Photo. 9782 ✉

Handsome, LI Catholic MD—35, 6', athletic, enjoys sports, dining out, theater and travel. Seeks classy beauty with brains, Catholic, who is mature, slim, warm, vibrant and athletic, 25 plus, for lasting relationship. Photo essential. 1828 ✉

Your Search Ends Here!—Dynamic, creative, blond professional woman, mid 30's, seeks male counterpart, 35-45, to bike, hike, dance, care, share and have fun. This could get serious. 8484 ✉

And You? And I—30, CPA, slim, athletic Jewish male, done with the single lifestyle. Wants to meet sincere, positive, attractive lady, 20's-30's. Note/photo, please. 9784 ✉

Attorney, 47—Attractive Christian Manhattanite with a good sense of humor seeks a compatible woman (nonsmoker) to share laughs, romance and interests (books, movies, dancing, bridge etc.). Photo preferred. 9771 ✉

Bill W. Follower—Tall, attractive, slim white female seeks attractive, single white male, 26-35, for healthy relationship. Note/photo/phone. 8508 ✉

Vivacious, Attractive, Independent—Jewish widow seeks romantic, successful, caring gentleman, 50-65, to share the wonders of life. Note/photo. 6913 ✉

Handsome Business Exec—44, down-to-earth, sincere Jewish gentleman - enjoys movies, theater, tennis, other sports. Seeking special lady to share the future. Note/phone/photo. 9772 ✉

An Artistic (Sculptor)—Educated (MBA), secure (own business), good-looking, 6', slim, 40, Jewish male seeks special lady. Be slim and 25-36. Photo please. 6932 ✉ ☎

My Mother Thinks I'm Gorgeous!—Tall, attractive Jewish male, 49, financially/emotionally secure, kind, (com)passionate, who loves to spoil and be spoiled - seeks a special woman, 28-39, who is spiritually aware, slim - and seeks a total relationship leading to marriage and children. Photo a must. 6911 ✉

Eclectic NJ MD—Male, 34, thin, 5'9", enjoys art, tennis and films. Seeks thoughtful, fit female. Note/photo. 6938 ✉

Gay, Super-Successful Man—55, attractive, well-read, humorous and involved in the arts. Seeks bright, attractive and interesting friend, 35-45, to share special life style. Serious reply only. Photo appreciated. 6930 ✉

Size Forty-One—Seeks size eight. 45, 5'10", 180. Likes restaurants, autos, fashion. Seeks very pretty lady, 34-40, nonsmoker. Note/photo/phone. 6947 ✉

Half Jewish Lawyer—40, could quit smoking and pursue career a little more seriously for that special girl, 27-40. Must relocate to inner city Des Moines, Iowa. No prenuptuals. Send photo. 6950 ✉

Parisian Jewish MD—33, seeks college-educated woman for summer improvisation and lasting romance. 8514 ✉

MD - Attractive, Intelligent, Caring—Looking for a very attractive, warm woman, 20's to 30's, with charm and good values. Photo/phone please. 8519 ✉

Old Houses And Country Weekends—Slim, handsome Jewish male, 6', 45, (914), professional with varied interests. Seeks slim, attractive, kind professional female, 30-40, for best friend/future. 6951 ✉ ☎

Looking For A Man—Whose past is just that. I'm a 40-year-old, professional, attractive, 5'7" woman whose interests range from hanging out to hiking, from fine dining to fishing, and from movies to museums. I'm looking for romance and pleasure, so if you're really unattached and a nonsmoker, I'd welcome a photo and note. 8516 ✉

I Would Like To Meet—A young, beautiful model. I am a very nice-looking, single white male in my 40's. I'm very athletic and have a great sense of humor. I love theater, films and sports, and travel. I possess all the luxuries of life, including beach house, town house...and would like to share it with a beautiful woman. Let's exchange photos. 9794 ✉

Japanese Lady, (35)—Petite, pretty, seeks personable, professional gentleman. 9275 ✉

Help: Family Man With No Family—31-year-old Jewish professional - honest, caring and just slightly offbeat - seeks slim wonderful Jewish woman for happily ever after. Note/phone. 6937 ✉

Very Good-Looking Male—30, broad-minded, honest and compassionate. Loves dancing, theater, humor. Seeks an attractive, fun-loving, intelligent girl, 24-35, to share happy times together and all the good things in life. Note/photo. 6939 ✉

Pretty Los Angeles Redhead—Widow. Late 40's. Well-educated and traveled. Would like to meet multi-interested, reliable, kind man, 45-60. Please write, send recent photo. 9789 ✉

Seeking King Arthur—Not Lancelot. Me: 29, engaging hazel eyes, tall, leggy, pretty, fit, genuine smile. Delights in: travel, theater, news and monogamy. You: wise, witty, honest, tall, reasonably fit. Amused by: sharing the Times, cooking, T2, Les Mis. Note/photo preferred. 8490 ✉

Funny Lady—Seeks cute, funny guy, late 30's. Must be outgoing. 8489 ✉

Warm, Loving, Affectionate—Great-looking (No Joke) Manhattan Jewish female, financiallly and emotionally secure, seeks her Jewish "only", 38-60 male counterpart to bring home to mom. 8486 ✉ ☎

Time, Love And Tenderness—With a rose. What does a good-looking, well-educated black male have to do to meet you? Race unimportant. 6940 ✉

Wanted:—Intelligent, beautiful, petite, sensitive, creative, humorous Jewish or Latin lady, 28-38. Reward: handsome, slim, successful, considerate, charming man with varied interests, living in Manhattan and CT, who will make you laugh. Note/photo/phone. 6925 ✉

Outrageous, Spontaneous—Handsome, athletic male, 31, Chinese, Wall Streeter, loves to have fun. Seeks beautiful woman who's earthy and wild, witty, with a big heart - tired of singles scene. Phone/photo. 9776 ✉

Blond, Tall, Leggy Cinderella—Looking for the perfect fit with a handsome prince who enjoys city life, country life, photography and, of course, Ben and Jerry's. Only those who are between the ages of 28-32 - and believe that chivalry is not dead - need reply. Note/photo. 6889 ✉

Smart, Sexy, Slim, Successful—Pretty, warm, bright, vivacious green-eyed blond seeks smart, funny Jewish man, 37-45, for happily ever after. Photo. 8520 ✉

British Male—46, world traveler, gourmet cook - loves music, sports and theater. Would love to meet a warm, intelligent, great looker, 25-35. Send a recent photo and phone. 6946 ✉

Pleasant, Single Russian Woman—34, 5'6", wishes to become wife, friend and helper to single, energetic businessman. Not interested in having kids. Please send picture. 9799 ✉

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Mike L.—Was looking forward to meeting you. Told you my area code changed to 908 (NJ). What happened? Want to try the mail? Mary Ann. 9764 ✉

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ASSORTMENTS
Get Your Message Across In NEW YORK's Weekly Bulletin Board. Call 212-643-6500 for details.

STRICTLY PERSONALS

Wealthy, Beautiful Doctor—38, divorced white female, seeks intelligent, tall, fit, successful, handsome, professional gentleman, 35-45. Looking for fun and romance. Photo please. 8503 ✉ ☎

Rare Find—In Brooklyn. 34, 5'6", 125 lbs, single, sweet, sexy Jewish lady (nonreligious) seeks successful, attractive, well-built counterpart who isn't afraid of commitment. Please include current photo/phone with reply. 9795 ✉ ☎

Extremely Attractive—Dynamic, green-eyed blond - slim, secure, selective, early 30's. Seeking handsome, intelligent, professional Jewish man who's sensitive yet strong, with a good sense of humor. Photo/note, please. 6881 ✉

Avid Outdoorsman—Bored with strictly urban women, seeks a woman who enjoys skiing, hunting and fishing as much as she enjoys what Manhatttan has to offer. I am just 50, fit, funny, tall, handsome and successful. You are under 45, fit, funny and terrific and you share my passions. Note/phone/photo a must. 6914 ✉

Tall, Classy, Handsome Gentleman—39, very bright, witty, intuitive and centered, who enjoys jazz, ballet and yoga - seeks *relationship with a happy, very bright,* warm, stable, centered, fit, athletic dancer type. CT/Manhattan. Photo. 6934 ✉ ☎

Independent Mensch—52, 5'11", teacher, seeks educated female. Photo. 9778 ✉

Tall Blond Businessman—41, who enjoys New York, the outdoors, sailing, East End beaches and the company of a special female companion. Seeks an attractive, enthusiastic individual under 37, to share quiet relaxed evenings, feelings and activities. Nonsmoker. Note/photo/phone. 9777 ✉

Comfortable, Sophisticated, Divorced—White male physician seeks bright, attractive, stable and affectionate female companion, 45-55. Short bio, photo and phone please. 6941 ✉

Ol' Blue Eyes Isn't Only Frankie!—Good-looking business exec (isn't everyone in these ads), 61 years young, athletically fit and probably overly romantic. If you are 38-50, pretty or even beautiful, and physically trim - we are a match. Photo requested. 6916 ✉

Pretty, Sophisticated Lady—44, loves horse racing, golf, tennis, riding, boating and skiing. Would like to meet a man with similar interests. 8494 ✉

Trim, Attractive, Successful—Divorced female, late 40's, thinks laughter is essential in a good relationship. Has wide interests, but especially passionate about Jung, good food and films. Seeks attractive man, 40 to fiftysomething. Photo would be nice. 8492 ✉

Cute, Successful, White Male—38, caring, fun-loving, sensual, jeans to black tie kind *a guy, desires an exotically attractive,* sweet, refined yet naughty and passionate hispanic or white woman, 23 plus, to share interests and each other. Be selective, disease/drug free. Photo/phone. 9781 ✉

Successful Architect—43, white, handsome - desires black, sexy lady, 23-35, for fun relationship. Photo. 8504 ✉ ☎

Hook Mountain Man—39, 6', good-looking, writer in Manhattan, seeks pretty, humorous, smart lady, 28-42, who is and wants a loving, mentally/physically active partner. 8511 ✉

I Am Ready—Tall, good-looking 24-year-old Jewish guy - new to NYC. I am hard working, well-educated, honest and fun. Want to meet attractive, intelligent, like-minded single Jewish woman, 22-24. Varied interests - penthouse to pup-tent. Note/photo please. 9451 ✉

Ivy League Jewess—Artist, of fine physical and intellectual proportion, funny and serious, looking for a well-proportioned man of depth and excellence, non-artist (30's) - who loves work and play as I do. Note/photo please. 9797 ✉

Dynamic Dancing Lady—Very attractive, funny, athletic (it shows), bright. Seeks kindred man (42-55), who has wit, charm and passion for life - to trip through life's fantastic. Note/photo please. 9768 ✉

Attractive Gay Woman—29, spunky, sensual, athletic, high-tech professional. Seeks feminine equal for fun, culture and romantic relationship. Note/phone/photo. 8485 ✉

Pretty Jersey Shore Social Worker—55 - seeks an intelligent, kind, healthy, fun-loving professional man. 9787 ✉

Cybill Shepherd Look-Alike—Slim, 5'7", MA; seeks her Addison. Should be tall, fun-loving, 30-40, cuddly, professional, sensitive, for close relationship. Must sing 'Doowah-Diddy-Diddy'. 9792 ✉

Addicted To Films—Otherwise fairly sane - warm, attractive, well-shrunk, slim white female, 45 - seeks humorous, gentle male counterpart with VCR. 9762 ✉

Chinese Professional Male, 33—Enjoys tennis, traveling and movies. Seeking female, 25-35, who's warm, sensitive and open-minded, to have a nice relationship. 9775 ✉

Loving And Kind—A nice guy, hoping to meet that special woman to share romance and life. I'm a handsome, 38-year-old Jewish professional who loves athletics, rainy afternoons at the movies, walks hand-in-hand in the park, starry-eyed candlelight dinners. If you love the same and are an attractive, caring, affectionate 30-38-year-old, and would enjoy fun, periodic visits with my two wonderful sons, please send note/photo. 9796 ✉

Psychologist—Have black belt, student of Tibetan Buddhism, 38, Jewish, seeks creative, innovative, warm, caring female, 26-36, to share peaceful times and adventures. I too am very compassionate. Photo. 6915 ✉

Go Ahead, Make Me Laugh...—And you got me! Looking for a thirtysomething man with strong shoulders and a soft touch. Me? Smart, sexy, slim, sensitive, savvy, spunky. Photo. 9793 ✉

Willowy, Warm, Attractive Woman—*5'10", slender. Arts-oriented. Own business.* Loves: great visuals, Billie Holiday and Handel, books, outdoors, big dogs *and most people. Looking for a good guy,* 50 plus, with warmth, wit and integrity. Your photo exchanged for mine. 6909 ✉

A Really Sweet Guy—40, tall, thin, attractive, Jewish, warm, witty, low-key, romantic, good listener, seeks a pretty lady, 25-45, who believes in equality but doesn't mind a few old-fashioned touches. 8488 ✉

Well-Traveled Rogue—Highly educated, muscular, athletic, naughty blue eyes, 43, wishes to wine and dine smart, pretty woman. Photo please. 8509 ✉

Nice Guys Don't Finish Last—NY guy, 30, attractive, Catholic, athletic, MBA, seeks attractive, slender female, 26-32, 5'2"-5'7". Note/phone. 6942 ✉

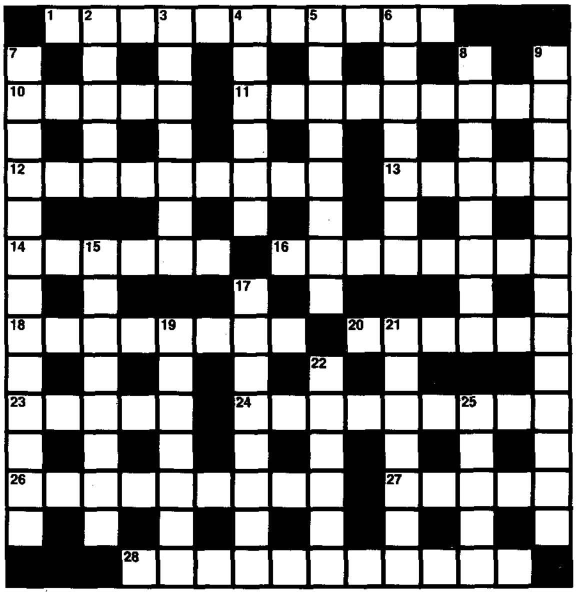
Bright, Pretty Manhattan Lawyer—Early 40's - youthful, Irish good looks, slim, 5'6". Seeks man, 36-52, with intelligence, warmth and integrity. Nonsmoker. Photo/note/phone appreciated. 9774 ✉

Sweet, Sincere, Attractive—Jewish female, divorced, 46, seeks affectionate, honest, fun-to-be-with man, 45-55, nonsmoker. Photo/note. 9724 ✉

Barefoot Sophisticate—Smart, sexy, self-aware lady with generosity of spirit, values her independence yet desires commitment with a man who admires the strength of her nature and creative mind. If you are 44-54, athletic, at the top of your field, reflective, yet possess a wonderful sense of humor, believe passionately in straight talk/genuine feelings, are fiercely loyal to the people you value - I'd love to hear what makes you you. Photo. 8505 ✉

‘SUNDAY TIMES’ OF LONDON CROSSWORD

ACROSS
1 Mother and I are pursued by an inclination for the unspiritual. (11)
10 Apparent in the time a lover takes. (5)
11 Stars in romantic island rubbish. (9)
12 Eating place provides the reverse of something bad in first-class dish. (9)
13 Fruit which makes someone disappear. (5)
14 Starve although spending some time among food. (6)
16 Gloomy about actors. (8)
18 Foreigner about an hour at the toilet as a means of escape. (8)
20 In low country everyone is in disgrace. (6)
23 Issues it in a city. (5)
24 Cut rental extraordinarily although not keen. (9)
26 Among Olympic awards won by legendary person. (9)
27 Join up among the garden rollers. (5)
28 Broken tables I get rid of when well set up. (11)

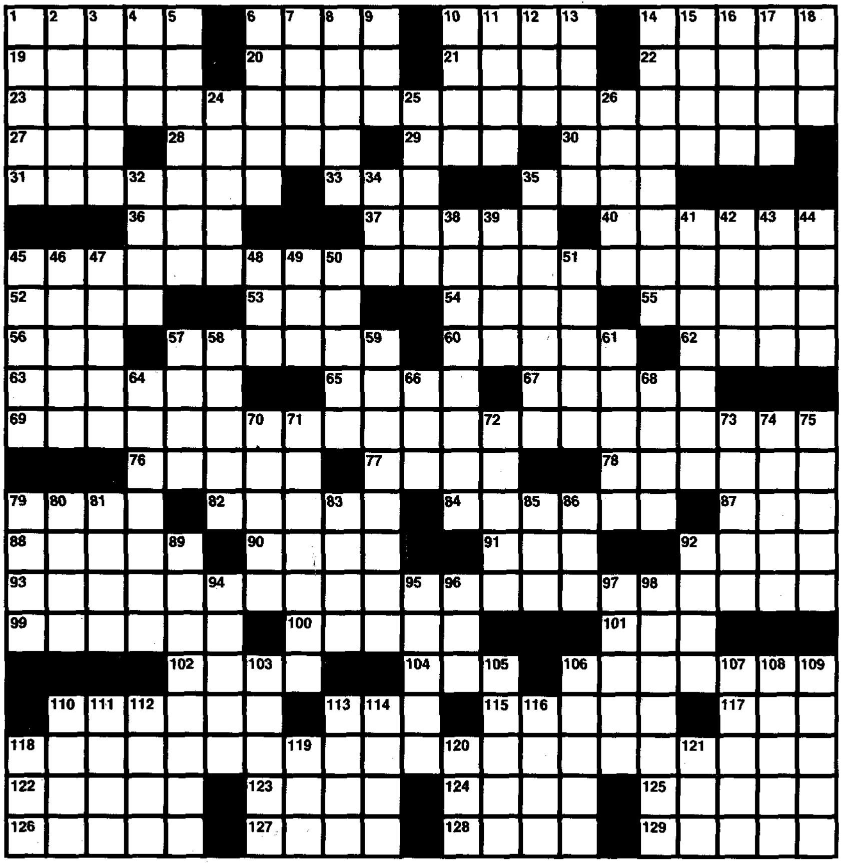


DOWN
2 One time is up where there is a contest. (5)
3 Landed properties have the country at heart. (7)
4 Suffers since it is a dog’s life? (6)
5 Insolence on greeting will keep the chaps away. (3-5)
6 Shine fitfully when the two of us are in the middle. (7)
7 For all to live and love possibly money is needed. (4, 2, 3, 4)
8 Place in south-east or north-west within summons. (8)
9 Sadly the nut Fauntleroy has gon astray. (13)
15 Means of getting tied up—that’s what the cow says about the wedding business. (8)
17 A vehicle goes about fifty when turning up for a girl. (8)
19 Pushes roughly—it is the uncontrolled lust in men. (7)
21 Cupid is one of those who give th curve to girls. (7)
22 Piano-maker who keeps the left-hand viewer in place. (6)
25 Not quite a desire to get on together. (5).

‘NON-STOP EXERCISING’ : ‘CUE’ CROSSWORD • BY MAURA B. JACOBSON

ACROSS
1 Denoted
6 Fictional whaler
10 Lady Hamilton
14 —— France
19 “——should have a good memory”
20 Vincent Lopez theme
21 Lion’s residence
22 Ford’s predecessor
23 Exercising start
27 Shelley form
28 Sky captain
29 Mardi Gras king
30 Archipelago units
31 Rudolph’s feature
33 Onespot
35 Diner’s guide
36 Stevedores’ org.
37 Caribbean land
40 Black Sea port
45 More . . .
52 North of Arizona
53 Biblical verb ending
54 Epilogue’s opposite: abbr.
55 Celery piece
56 Race segment
57 Bow low
60 Screened again
62 Self-images
63 Builds
65 End: prefix
67 Bread bit
69 More . . .
76 Fred’s dancing sister
77 Equally matched
78 Playground sight
79 Sound hoarse
82 “Theirs —— reason why . . .”
84 Wealth
87 Between R and V
88 Unwritten exams
90 Cookbook verb
91 “The Gold Bug” author
92 Uris or Spinks
93 More . . .
99 Writer Wylie
100 Not as nasty
101 Bushy clump
102 “The World of Suzie ——”
104 Kanga’s baby
106 Brownish winter apples
110 Ashley in “GWTW”
113 Carnaby St. coin
115 Frighten
117 Most-used English word
118 Exercising finale
122 River of song
123 Geologic time spans
124 Banshee’s outcry
125 Advice to a sinner
126 “—— Have No Bananas”
127 Chianti, e.g.
128 Plate scrapings
129 Arafat of the PLO

DOWN
1 Kind of scale or league
2 Practice evasion
3 Sighted a gun
4 Hammock quickie
5 Capital of Libya
6 Corner, in geometry
7 Vagrant
8 Prince Valiant’s wife
9 Embargo
10 Nobelist Wiesel
11 Breed of cat
12 USSR plane
13 Okie’s neighbor
14 Counts in
15 Similar to
16 Turnpike turnoff
17 Mafia leaders
18 Brit.
24 Hebrew month
25 Shut-eye fantasy
26 “Once —— Enough”
32 Near
34 Windy City, for short
35 One of the Balearics
38 Unseemly
39 Akron product
41 Former Ugandan capital
42 Unexpected difficulty
43 Missile housing
44 Pops a question
45 Mint drink
46 Hokkaido city
47 Stares openmouthed
48 Toothpaste type
49 Depot abbr.
50 “—— Did for Love”
51 Shine too brightly
57 Collar accessory
58 Colorado ski resort
59 Like a shooting star
61 Ward healer
64 “The Little Tramp”
66 Lemmon film, 1967
68 “Stooge” Howard, et al.
70 Plod through puddles
71 —— -up exercises
72 Uses shears
73 Nisei’s parent
74 Start of a Williams titl
75 Went for the pitch
79 Toga
80 Seed coating
81 H.H. Munro’s pseudonym
83 Heyerdahl’s “Kon-——”
85 One of the fuzz
86 “Bells on —— toes”
89 Mountaintop margin
92 London business abbrs
94 Lower abdominal area
95 Gumption
96 Twelve doz.
97 “Who Can —— To?”
98 Small bouquet
103 Desert of Israel
105 Coveted statuette
106 Train tracks
107 Character of a culture
108 “And —— wrote . . .”
109 Ninja Turtles’ home
110 Biography
111 Certain salamanders
112 Lade cargo
113 Memorable jazzman Getz
114 Approximately
116 Voucher
118 Install, as linoleum
119 —— Lanka
120 Noah’s number
121 Home-school gp.



Solutions to last week’s puzzles appear on Page 102.

Molinari Sambuca 42% alc/Vol. Product of Italy. Imported by Munson Shaw Co., Deerfield, IL

...and 72.3% of them drink only one Sambuca.

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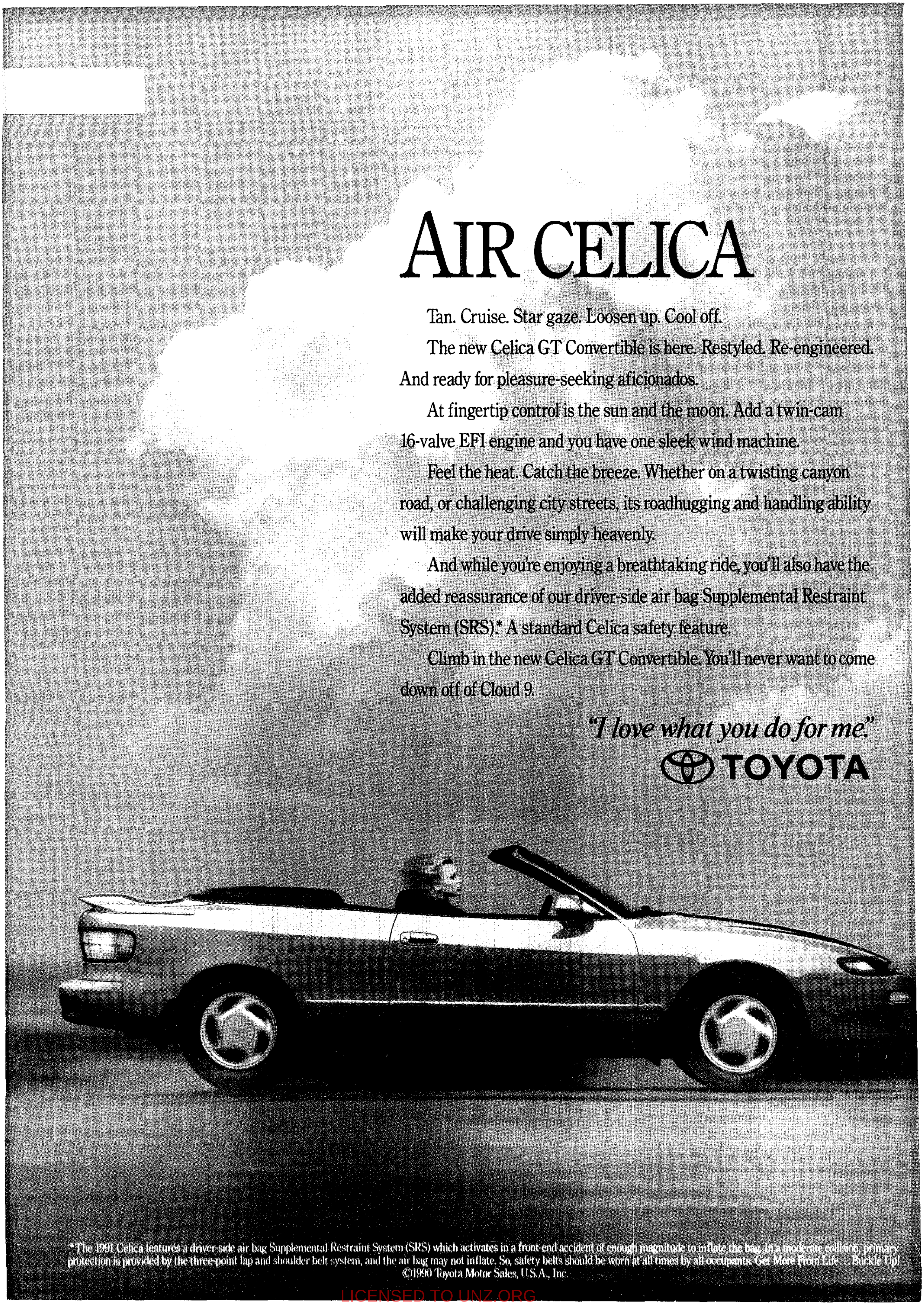AIR CELICA

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*The 1991 Celica features a driver-side air bag Supplemental Restraint System (SRS) which activates in a front-end accident of enough magnitude to inflate the bag. In a moderate collision, primary protection is provided by the three-point lap and shoulder belt system, and the air bag may not inflate. So, safety belts should be worn at all times by all occupants. Get More From Life... Buckle Up!

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